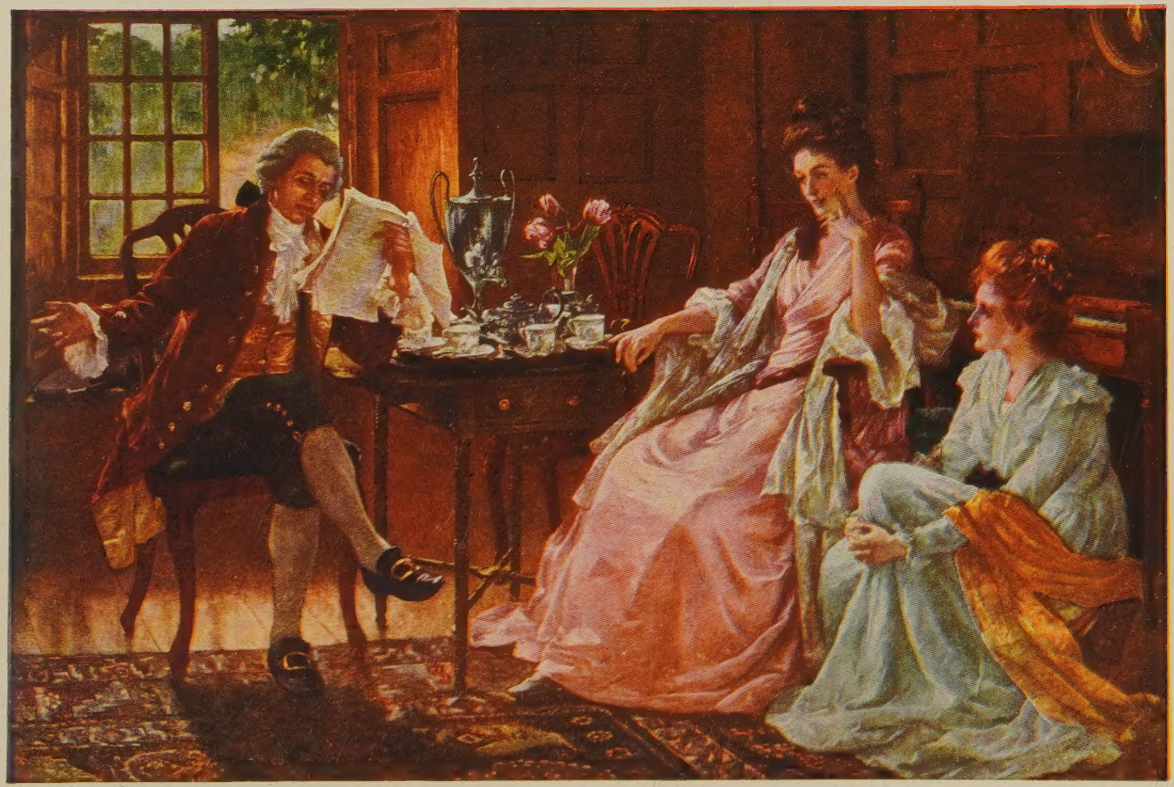
The YOUNG FOLKS TREASURY



READING ALOUD IN THE HOME

YOUNG FOLKS' TREASURY

In 12 Volumes

HAMILTON WRIGHT MABIE
Editor

EDWARD EVERETT HALE
Associate Editor

Ideal Home Life

"A Book for Children and Parents"

HAMILTON WRIGHT MABIE
Editor

MRS. MARY VIRGINIA TERHUNE (Marion Harland) and JOHN H. CLIFFORD
Assistant Editors

VOLUME X

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INTRODUCTION

I

The Ideal Home

FOR years readers of periodicals, American and English, have been accustomed to see articles on the decadence of the home spirit in family life, especially in large cities. Men, it is complained, are wide awake and gay at clubs, races, and games, and often sleepy and morose in their own houses. Sons lead lives independent of their fathers and apart from their mothers and sisters. Girls run about as they please, without care or guidance.

Where is the trouble? The trouble is in the homes. If homes are stupid, dreary, insufferable, whose fault can it be; who can be to blame but the inmates? Such homes are rightly called their own worst banes. Such evils as spring from without —excessive and improper amusements, corrupting associations and resorts, and the like—owe their baneful power to the root-evil of an unattractive and undisciplined home. If homes were what they should be, nothing could be invented that could be bane to them, that would do more than serve as useful foil to set off their better cheer, their pleasanter ways, their wholesomer joys.

"A woman who creates and sustains a home, and under whose hands children grow up to be strong and pure men and women, is a creator second only to God." Into the home she will create, monotony, stupidity, antagonisms cannot come. Her foresight will provide occupations and amusements; her loving and alert diplomacy will fend off disputes. Unconsciously, every member of her family will be as clay in her hands.

The domestic complement of the wife and mother is the

husband and father. The man in the home has his equal part to act, his equal responsibility to bear in the direction of its intimate affairs. If he has ordinarily, in the nature of the case, a less immediate and constant participation in home management, still must he exert his influence in the domestic sphere. Alas for that man who has no appreciation of the dignity, the duty, the boundless opportunity for service and delight that should be his through the joint headship of home! The man who forsakes or neglects his home, the man who perverts its privileges and, instead of blessing it with fostering love and care, curses it with his indifference or brutalities, turns what should be a little earthly paradise into a place of torment and moral disorder. Marriage should be "a continual falling in love," and this constancy of conjugal love is the earnest of all parental perfections.

In this volume, under the first division, the general matters pertaining to home life receive particular and varied treatment by writers well qualified to interest and instruct readers of every class.

II

Reading and Home Study

The second division is devoted to intellectual training and culture in the home. The habit of reading and study should be formed under careful guidance. The reading habit is a growth, a development, not a creation; and all measures for its cultivation, whether from without or within, should be made with this fact in mind.

Ruskin speaks earnestly of the duty of brightening the beginnings of education, and of the evils of cramming, against which, happily, the tide of the best thought is now setting strongly—never to ebb, let us hope. "Make your children," he says, "happy in their youth; let distinction come to them, if it will, after well-spent and well-remembered years; but let them now break and eat the bread of Heaven with gladness and singleness of heart and send portions to them for whom nothing is prepared; and so Heaven send you its grace, before meat, and

after it." Of the necessity of making attractive the beginnings of reading, Edward Everett Hale says: "In the first place, we must make this business agreeable. Whichever avenue we take into the maze must be one of the pleasant avenues, or else, in a world which the good God has made very beautiful, the young people will go a-skating, or a-fishing, or a-swimming, or a-voyaging, and not a-reading, and no blame to them."

But those who must be their own helpers need not be one whit discouraged. The history of the world is full of bright examples of the value of self-training, as shown by the subsequent success won as readers and writers and workers in every department of life by those who apparently lacked both books to read and time to read them, or even the candle wherewith to light the printed page. It would be easy to fill this whole volume with accounts of the way in which the reading habit has been acquired and followed in the face of every obstacle.

"The great majority of men," says Hamilton Wright Mabie, "are compelled to be self-supporting; lack of early understanding of the value of education, or circumstances, deprive them of the opportunities of the higher school and college training; in the earlier years of business life they are absorbed in their work, and when the later years bring financial independence and leisure they have formed no habits of study and have no taste for recreation. Long drudgery, unrelieved by broad interests and by variety of occupation, has made the man a business machine instead of a free, resourceful human spirit, living a full, harmonious life. Such a man is a mere fragment of what he ought to have been; and his success is a mere fragment of the fortune which he might have secured.

"Books are preëminently the records of life; they are the work exclusively of men who have made a life. They are the best interpreters of the meaning of life; they bring it to us in the largest measure, and they make it intensely interesting. The man who is making a living has little chance to know how other people in other parts of the world are doing their work; his books tell him. He does not know how other men have lived and worked in other times; his books inform him. He does not know what is in life; his books reveal it to him.

"These books free him from the limitations of his age, his country, his personal experience; they give him access to all ages, to all countries, to all experience. They take him out of the village in which he lives and make him a citizen of the world; they offer him the companionship of the most interesting and influential men and women who have ever lived; they make it possible for him to travel without leaving home, and to have vacations without taking time from his shop, his store, or his office. They offer him friends, travel, the knowledge of life, education, the means of making a life."

III

Home Amusements

In the third division the volume treats of things that are too much neglected, as though, being of minor importance, they might safely be left to take care of themselves. But wise care in the directing of home amusements brings results closely related to those that come of right mental and moral culture in more serious forms. How fancy and imagination show themselves in children's play! It has its source in the instinctive impulse to realize a bright, pretty idea, to act out the thought or image that is in the little mind. It is easy to see that the play is thus closely connected with art in every form.

The impulse to act a part meets us very early and grows out of the imitative instinct. The very infant, if it finds an empty cup to hand, will proceed to drink out of it. Similarly, a boy of two will put the stem of his father's pipe into or, if more cautious, near his mouth, and make believe that he is smoking. A little boy not yet two years old would spend a whole wet afternoon "painting" the furniture with a dry end of a bit of rope. In such cases, it is evident, the playing may start from a suggestion supplied by the sight of an object.

That most useful quality of intelligence which we call resource and invention comes out clearly in all the freer and more original sorts of play. Again, while all children are players—did not Victor Hugo rightly make the little body-starved and mind-

starved Fantine conserve the play instinct?—they exhibit many and even profound differences of mind and character in their play. How unlike the girl's passive, dreamy play—as when sitting and holding her doll—to the more active boy's play, with its vigorous fightings, its arm-aching draggings of furniture! How different, again, the inchoate, idealess play of a stupid child with the contents of a Noah's ark from the well-considered, finished, and varied play of a bright, intelligent child with the same material! Curious differences of taste, too, and even of moral instinct reflect themselves in the play of children. There is a quaint precocity of the practical instinct, the impulse to make one's self useful, in some children, which is apt to come out in their play. The little boy who would spend a whole wet afternoon "painting" the furniture must have had a decided bent toward useful work. Other children are no less quaintly precocious in the matter of morals, laying down commands on their dolls, punishing them for being naughty, and so forth—all with the appearance of a real and earnest conscientiousness.

"The child is father of the man," and grown people are most normal and happy and do most to spread health and happiness who carry with them through advancing years the spirit of childhood. Nothing can do so much to keep this spirit alive as participation in the play and recreation of the home. From its root in the nursery the instinct of wholesome play should grow and blossom into family amusements that bear fruits of household culture.

IV

Athletics and Health

The fourth and final division treats of matters quite as essential in their own department of life as those earlier dealt with. While we have greater facilities than ever before for training the young mind, new dangers threaten us in conditions affecting bodily health.

Half of our people already live in towns and cities. Thousands of our children have not as many facilities for outdoor exercise as they should have. Business and office buildings

used to be three or four stories high; now many of them are from fifteen to twenty, and some even more; and these are so far ahead of the old ones in all that makes a house fit to live in, that the old do not pay, and are more and more deserted. Residences also have made nearly as great gain. If there has been such a rapid and marked improvement in our houses, can there not be improvement also in the bodily houses in which we live?

Many have found how to improve and remake their bodies, and so to treat them that they do more and better work, do it more easily, and last longer. Why should not all have the same advantage? Why should not every boy and girl have such daily exercise as will make them all hearty, deep-chested, well-built, strong, enduring, erect of bearing, knowing both how to get strong and how to stay so, able to do twice the work in life that a weak man or woman can? And why should not each be skilful in at least one kind of exercise or sport? "If at West Point they can so teach a youth that in four years they turn him out a close-knit, seasoned, splendid man, able to tire out most men, no matter where he is put, or how poor his food, why should not all our youth have the same sensible fitting for their life's work?"

The aim of this division of the present volume is to induce every reader of its varied contents to give serious consideration to this question of health, and the mental strength which results from systematic culture of the body. Common-sense directions for recovering and increasing health are given in simple language. The special training derived from temperate indulgence in various exercises is urged upon young and adult seekers for perfect health. It will be strange if any one can peruse these pages without being greatly the better for it.

THE EDITORS

MAKING HOME LIFE ATTRACTIVE

THE HOUSE

The Expression of Rooms

By HELEN HUNT JACKSON

ROOMS have just as much expression as faces. They produce just as strong an impression on us at first sight. The instant we cross the threshold of a room, we know certain things about the person who lives in it. The walls and the floor, and the tables and chairs, all speak out at once, and betray some of their owner's secrets. They tell us whether she is neat or unneat, orderly or disorderly, and more than all, whether she is of a cheerful, sunny temperament, and loves beauty in all things, or is dull and heavy, and does not know pretty things from ugly ones. And just as these traits in a person act on us, making us happy and cheerful, or gloomy and sad, so does the room act upon us. We may not know, perhaps, what it is that is raising or depressing our spirits; we may not suspect that we could be influenced by such a thing; but it is true, nevertheless.

I have been in many rooms in which it was next to impossible to talk with any animation or pleasure, or to have any sort of good time. They were dark and dismal; they were full of ugly furniture, badly arranged; the walls and the floors were covered with hideous colors; no two things seemed to belong together, or to have any relation to each other; so that the whole effect on the eye was almost as torturing as the effect on the ear would be of hearing a band of musicians playing on bad instruments, and all playing different tunes.

I have also been in many rooms where you could not help having a good time, even if there were nothing special going

on in the way of conversation or amusement, just because the room was so bright and cozy. It did you good simply to sit still there. You almost thought you would like to go sometimes when the owner was away, and you need not talk with anybody but the room itself.

In very many instances, the dismal rooms were the rooms on which a great deal of money had been spent, and the cozy rooms belonged to people who were by no means rich. Therefore, since rooms can be made cozy and cheerful with very little money, I think it is right to say that it is every woman's duty to make her rooms cozy and cheerful. I do not forget that I am speaking to girls who are for the most part living in their parents' houses, and who have not, therefore, the full control of their own rooms. But it is precisely during these years of life that the habits and tastes are formed; and the girl who allows her own room in her father's house to be untidy and unadorned, will inevitably, if she ever has a house of her own, let that be untidy and unadorned too.

There is not a reader of this paragraph, I am sure, who does not have in the course of the year pocket-money enough to do a great deal toward making her room beautiful. There is not one whose parents do not spend for her, on Christmas and New Year's and her birthday, a sum of money, more or less, which they would gladly give to her, if she preferred it, to be spent in adorning her room.

It is not at all impossible that her parents would like to give her also a small sum to be spent in ornamenting the common living-room of the house. This is really a work which daughters ought to do, and which busy, tired mothers would be very glad to have them do, if they show good taste in their arrangements. The girl who cares enough and understands enough about the expression of rooms to make her own room pretty, will not be long content while her mother's rooms are bare and uninviting, and she will come to have a new standard of values in the matter of spending-money as soon as she begins to want to buy things to make rooms pretty.

How much better to have a fine plaster cast of Apollo or Clytie, than a gilt locket, for instance! How much better to

SUNSHINE IN THE HOME
From a Painting by E. Meisel.

have a heliotype picture of one of Raphael's or Correggio's Madonnas, than seventy-five cents' worth of candy! Six shillings will buy the heliotype, and $3 the Clytie and Apollo both.

No! It is not a question of money; it is a question of taste; it is a question of choosing between good and beautiful things, and bad and ugly things—between things which last for years, and do you good every hour of every day, as often as you look at them, and things which are gone in an hour or a few days, and even for the few days or the hour do harm rather than good.

Therefore, I think it is right to say that it is the duty of every one to have his or her rooms cheerful and cozy and, as far as possible, beautiful—the duty of every man and woman, the duty of every boy and girl.

Volumes have been written to give minute directions for all the things which help to make rooms cozy and cheerful and beautiful, and I often see these volumes lying on tables in very dismal rooms. The truth is, these recipes are like many recipes for good things to eat—it takes a good cook, in the beginning, to know how to make use of the recipe. But there are some first principles of the art which can be told in a very few words.

The first essential for a cheerful room is sunshine. Without this, money, labor, taste, are all thrown away. A dark room cannot be cheerful; and it is as unwholesome as it is gloomy. Flowers will not blossom in it; neither will people. Nobody knows, or ever will know, how many men and women have been killed by dark rooms.

"Glorify the room! Glorify the room!" Sydney Smith used to say of a morning, when he ordered every blind thrown open, every shade drawn up to the top of the window. Whoever is fortunate enough to have a southeast or southwest corner room, may, if she chooses, live in such floods of sunny light that sickness will have hard work to get hold of her; and as for the blues, they will not dare to so much as knock at her door.

Second on my list of essentials for a cheerful room I put—color. Many a room that would otherwise be charming is expressionless and tame for want of bright color. Don't be afraid

of red. It is the most kindling and inspiring of colors. No room can be perfect without a good deal of it. All the shades of scarlet or of crimson are good. In an autumn leaf, in a curtain, in a chair cover, in a pin-cushion, in a vase, in the binding of a book—everywhere you put it it makes a brilliant point and gives pleasure. The blind say that they always think red must be like the sound of a trumpet; and I think there is a deep truth in their instinct. It is the gladdest, most triumphant color everywhere.

Next to red comes yellow; this must be used very sparingly. No bouquet of flowers is complete without a little touch of yellow; and no room is as gay without yellow as with it. But a bouquet in which yellow predominates is ugly; the colors of all the other flowers are killed by it; and a room which has one grain too much of yellow in it is hopelessly ruined. I have seen the whole expression of one side of a room altered, improved, toned up, by the taking out of two or three bright yellow leaves from a big sheaf of sumacs and ferns. The best and safest color for walls is a delicate cream color. When I say best and safest, I mean the best background for bright colors and for pictures, and the color which is least in danger of disagreeing with anything you may want to put upon it. So also with floors; the safest and best tint is a neutral gray. If you cannot have a bare wooden floor, either of black walnut, or stained to imitate it, then have a plain gray felt carpet. Above all things, avoid bright colors in a carpet. In rugs, to lay down on a plain gray, or on a dark brown floor, the brighter the colors the better. The rugs are only so many distinct pictures, thrown up into relief here and there by the under-tint of gray or brown. But a pattern, either set or otherwise, of bright colors journeying up and down, back and forth, breadth after breadth, on a floor, is always and forever ugly. If one is so unfortunate as to enter on the possession of a room with such a carpet as this, or with a wall paper of a similar nature, the first thing to be done, if possible, is to get rid of them, or cover them up. Better have a ten-cent paper of neutral tints, and indistinguishable figures on the wall, and have bare floors painted brown or gray.

Third on my list of essentials for making rooms cozy, cheerful, and beautiful, come books and pictures. Here some persons will cry out: "But books and pictures cost a great deal of money." Yes, books do cost money, and so do pictures; but books accumulate rapidly in most houses where books are read at all; and if people really want books, it is astonishing how many they contrive to get together in a few years without pinching themselves very seriously in other directions.

As for pictures costing money, how much or how little they cost depends on what sort of pictures you buy. As I said before, you can buy for six shillings a good heliotype (which is to all intents and purposes as good as an engraving) of one of Raphael's or Correggio's Madonnas. But you can buy pictures much cheaper than that. A Japanese fan is a picture; some of them are exquisite pictures, and blazing with color, too. They cost anywhere from two to six cents. There are also Japanese pictures, printed on coarse paper, some two feet long and one broad, to be bought for twenty-five cents each; with a dozen of these, a dozen or two of fans, and say four good heliotypes, you can make the walls of a small room so gay that a stranger's first impression on entering it will be that it is adorned for a festival. The fans can be pinned on the walls in endlessly picturesque combinations. One of the most effective is to pin them across the corners of the room, in overlapping rows, like an old-fashioned card-rack.

And here let me say a word about corners. They are wofully neglected. Even in rooms where very much has been done in way of decoration, you will see all the four corners left bare—forcing their ugly sharp right angle on your sight at every turn. They are as ugly as so many elbows! Make the four corners pretty, and the room is pretty, even if very little else be done. Instead of having one stiff, straight-shelved book case hanging on the wall, have a carpenter put triangular shelves into the corners. He will make them for thirty cents apiece, and screw them on the walls. Put a dozen books on each of the lower shelves, a bunch of autumn leaves, a pretty vase, a little bust of Clytie, or a photograph on a small easel, on the upper ones, and with a line of Japanese fans coming

down to meet them from the cornice, the four corners are furnished and adorned. This is merely a suggestion of one out of dozens of ways in which walls can be made pleasant to look at without much cost.

If the room has chintz curtains, these shelves will look well covered with the same chintz, with a plaited ruffle tacked on their front edge. If the room has a predominant color, say a green carpet, or a border on the walls of claret or crimson, the shelves will look well with a narrow, straight border of billiard cloth or baize (to match the ruling color of the room) pinked on the lower edge, and tacked on. Some people put on borders of gay colors, in embroidery. It is generally unsafe to add these to a room, but sometimes they have a good effect.

Fourth on my list of essentials for a cozy, cheerful room, I put order. This is a dangerous thing to say, perhaps; but it is my honest conviction that sunlight, color, books, and pictures come before order. Observe, however, that while it comes fourth on the list, it is *only* fourth; it is by no means last! I am not making an exhaustive list. I do not know where I should stop if I undertook that. I am mentioning only a few of the first principles—the essentials. And in regard to this very question of order I am partly at a loss to know how far it is safe to permit it to lay down its law in a room. I think almost as many rooms are spoiled by being kept in too exact order as by being too disorderly. There is an apparent disorder which is not disorderly; and there is an apparent order which is only a witness to the fact that things are never used. I do not know how better to state the golden mean on this point than to tell the story of an old temple which was once discovered, bearing on three of its sides this inscription: "Be bold." On the fourth side the inscription: "Be not too bold."

I think it would be well written on three sides of a room: "Be orderly." On the fourth side: "But don't be too orderly."

THE HOME

Hints for Happiness

By FRANK A. DE PUY

THERE are fifteen million homes in the United States. There ought not to be one unhappy home. Every one of these millions of homes can be made happy and kept happy. Right living will do it.

An earnest desire to make home happy, coupled with an earnest effort to carry out that desire, is as certain to help bring happiness into the home as day is to follow night. The very effort to give pleasure to those around us gives pleasure to ourselves. Nothing brings us so sure and so great a reward as to try to make others happy. The family in which each member is striving to make his companions happy can never be other than happy.

No home can be ideal in which the true spirit of Christianity has no place. Each member of the household must be animated with the earnest desire to be helpful, kind, considerate to all the loved ones in the family. Where there is true mutual affection, where each seeks to share the other's burdens, and thus lightens them, where all—husband, wife, father, mother, brothers, and sisters—are united in love and sympathy—that is where the ideal home is found. It matters not whether it be in a palace or a cottage, whether it be blessed with abundance or burdened with deep poverty, the home in which piety dwells is the real ideal American home.

It is not a hard thing to do—to make one's home happy.

Be Cheerful

Fortunate is the one who can see the bright side of things, the silver lining that belongs to every cloud. That the lining is there we all know. We can all see it if we will only look for it. If we do not have the happy faculty of seeing the bright side without looking for it, we can cultivate it. If we try for only a little time to keep our eyes turned from the dark things of life, it will be found an easy habit to acquire. At the very least, we need not point out to others the dark side we see ourselves. If we choose to stay in the shadow ourselves, we need not withhold the sunshine from others. Cheerfulness is an essential element in the make-up of a happy home.

There is no greater enemy of cheerfulness than sulking. Most of us have hours when we feel "out of sorts," when we can be neither cheerful nor even pleasant to those around us. When these hours come there is one safe rule to follow—we can keep away from others. When the cross mood comes over us we should shut ourselves up with it alone. While we are under its baneful influence we should avoid every person for whom we care. We have no right to be cross and ill-tempered to others because we happen to feel that way. A single petulant word spoken in an unfortunate moment may spoil the happiness of a whole family.

Lock yourself in your own room and stay there until you are sure you can meet your loved ones with smiles. It will be helpful to them and helpful to yourself.

Be Considerate

No one would think of speaking harshly to a friend or a guest. Surely the members of our own families are entitled to as much consideration as our friends or guests. Yet how many times do we find fault in the home circle for little things that we would hardly notice elsewhere! It is the little things that make or mar the home life. Kind words and gentle acts make the happy home. Sympathy, help, and comfort should not be

withheld from one's companions until illness or trouble has overtaken them.

Nothing is worse in the family circle than nagging. There will be no nagging where each one in the family is considerate of the feelings of others. Rough and hasty words have no place in the happy home. If we are considerate of those around us, no such words will be heard in our families.

Be Courteous

"Thank you" belongs as much to our parents and children as to total strangers. We would not think of accepting an act of kindness from a stranger without acknowledging it with thanks. Why should we neglect to be courteous to those who are kind to us at home? The wife, the husband, the child who brings us something we want, who does some little errand for us, who brings us a book, a glass of water, or a chair, should receive as grateful thanks as would be given to one not in the family.

The value of courtesy extends far beyond the home circle. Children who have learned to be courteous by the example of parents at home grow up into courteous men and women, and by their courtesy help to make other men and women happy. Bring up your children to be courteous at home, and you add to the sum of happiness in the world.

Let the children's training in courtesy begin in the nursery. The little one who is old enough to ask for favors is old enough to learn to say "Please" and "Thank you."

Be Patient

The hasty word or act has no place in a happy home. Just stop a moment before you scold or punish your child for some little act he ought not to have committed. In that moment you may recall some excuse for the act that will make it less wrong and the punishment uncalled for. Be patient with the little ones. How can you expect them to know as much or do as much as their elders? When your child asks a question be

patient enough to answer him. It is the child's right to be taught, and he can learn only by asking questions.

Half the little annoyances of life will disappear if one is only patient under them. Almost all the other half will go the same way if one does not worry over them. Do not worry. There is no greater fallacy than the idea that "somebody has got to worry to keep the world going." Too many people have an idea that it is their duty to worry. They give a mistaken meaning to "worry." Looking out for the future is not "worrying," and "worrying" is not looking out for the future.

It is when all worry has been put aside that one can best prepare for the future. The mind free from worry is in the best condition to make plans which are to lead to success. Fix in your mind the right definition of "worrying," and ask yourself if you ever knew of a case in which worrying was beneficial. Your answer is sure to be "No."

"I have proven the proposition over and over in my own experience," says Mary Boardman Page, "and I tell you it is wholly true, that worry was never intended to be a part of the mental structure of man. It is a vicious and unnatural habit into which we have fallen through generations of artificial thinking. So far from stimulating and helping us to action, it cheats us and robs us of strength. What friction is to the mechanical world, worry is to the mental machinery. It retards motion and lessens force, and as the most perfect machine is the one in which friction plays the least part, so the best equipped and most successful mentality is the one in which worry is most eliminated.

"Nature never worries. If you would not worry, you have only to let Nature's law of not worry enter into you and have its way. Nature's law is stronger than any little law you have made for yourself. Not worry will drive out worry if you will only be still and let it. This attitude of mind is one that is well worth cultivating. Trust yourself to it."

Be Helpful

Each member of the family can do something toward making home happy. Especially is this true of the young people.

Too many boys and girls get the notion that their parents who provide the home must be the only ones to make it attractive. Every boy and every girl can be helpful at home. They can help father and mother in a host of little things, and they can help in the pleasures of home life. The boy or girl who finds the mother busily sewing for him or her, can easily spend a half hour reading aloud from the mother's favorite book or paper. The daughter who has been taught to play on the piano can often smooth the wrinkles out of her tired and care-worn father's brow by playing for him his favorite pieces. Let every son and daughter give a moment's thought to what he or she can do to help brighten the home—and then do it. There can be no question of the result.

Be Truthful

Let every member of your family learn that you are to be trusted. It is a painful thing when children are found questioning the things they are told by father or mother, but they learn to do so very quickly when parents get into the habit of deceiving them. There should be no secrets between husband and wife or parent and child. "Honesty is the best policy" in the home as well as in the business world. If you cannot answer truthfully the questions put to you in the home circle do not answer at all.

"A man should never be ashamed to own that he has been in the wrong," Alexander Pope wrote. "It is but saying in other words that he is wiser to-day than he was yesterday."

Be Neat

It is hard to imagine a happy home that is neither neat nor clean. It is easy to be neat, and not hard to be clean. The humblest little home can be as neat and clean as the finest mansion in the world. Neatness and cleanliness in the home are sure to lead to neatness and cleanliness in the persons of all in the home.

No home is attractive in which the wife and mother is care-

less in her personal appearance or slovenly in allowing dirt to accumulate in any room. The husband and father, too, should be careful of his personal appearance. Undoubtedly he was so before his marriage. Surely his wife is not less to be thought of than when she was his sweetheart. Dirt and untidiness have driven many a man away from what might otherwise have been a happy home.

Be Clean in Language

Neither at home nor anywhere else should bad language be indulged in. Profanity has no place in the vocabulary of a gentleman. It is never heard in the happy home. Clean language tends in itself to engender and preserve clean thoughts Give no language to other thoughts, and they will soon die.

Avoid slang. Not only is slang ill-bred, but its use tends to lower the moral tone of the whole family circle. If parents use slang, their children will use it. Slang words are noxious weeds in the garden of conversation. They must be rooted out, or they will overshadow and choke the flowers of good language.

Be Contented

Make the most and the best of your surroundings. Grumbling does no good. Shun the habit as you would the plague. Do not grumble over your house. If there is anything wrong about it, change it. If you cannot change it, bear with it as best you can and stop complaining. Ignore it. To let an unpleasant thing alone minimizes its unpleasantness. If you never grumble at others, they will have less reason to grumble at you.

Before you grumble, stop and think whether the things you want to complain of can be bettered. If they can, try and better them. If they cannot, it will do no good to grumble. If you feel like grumbling at your lot in life, look around you. See how many persons there are among your own acquaintances for whose lot you would not care to exchange your own. Then stop grumbling. No home can be happy that shelters a grumbler.

Do not be contented in the sense of never trying to better your condition. A legitimate ambition to get ahead in the world is an essential ingredient of real happiness. One must work to enjoy life, and the incentive for work is the desire to improve one's condition in life. True contentment does not interfere with advancement. Add to your blessings all you can, but meanwhile do not be discontented with those you have.

Be Generous

Selfishness has no place in a happy home. Share the joys and the pleasures of your life with all the members of your family. What right have you to ask for care and attention if you are unwilling to return them? Especially should selfishness be guarded against where there are children in the household. Parents who set the example of selfishness cannot expect their children to grow into generous men and women.

Teach your children to be generous in the everyday matters of life. Let the child be taught to share with those around him the things that give him most pleasure—but let him be taught by your example rather than by precept. Do not always insist upon having your own way. Even if you feel that your way is the best, it is wise to be generous sometimes and give way to others.

Be Polite

Good manners have a great deal to do with happiness. They are almost an absolute necessity for success in business or professional life. It is a sad mistake to drop good manners at home. To be good-mannered is to consider the rights and comforts of others before one's own, and this is just the spirit that should be found in the home circle. Children should not have to go away from home to learn to be polite. They should be taught by the constant example of father and mother.

Horace Mann wrote long ago that manners easily and rapidly mature into morals. As childhood advances to manhood the transition from bad manners to bad morals is almost imperceptible. It is an old and true saying that "the truest courtesy is the truest Christianity."

Gentleness and consideration for others are at the foundation of good manners. In business and social life politeness is of vast importance. Good manners often count as much or more than ability in turning the scale toward promotion. It is of little use to possess kindly feelings if you cannot express them in a kindly way.

Be Economical

Do not be niggardly or stingy—but live within your means. No home can be truly happy over which hangs the dark cloud of debt. No matter how small your income, nothing but the most absolute necessity should permit you to exceed it in your expenditures. Only by keeping one's outgo less than one's income can one "get ahead" in this world.

Do not leave all the economy to the wife and mother. Never fear but she will do her share of the saving. Watch your own personal expenses. If you find yourself indulging in pleasures or habits that are purely personal, and therefore purely selfish, cut them off and see what pleasure can be given to the whole family with the money thus saved. Why should the wife be forced to go with a shabby or out-of-date bonnet while the husband spends the price of a dozen bonnets for cigars?

Avoid "accounts" in the stores. To have credit in the retail stores is always a temptation to use it. It is better to "pay as you go." It is harder to pay for a thing after you have had it than when you buy it. Then, too, one does not realize how the bills are mounting up when one is simply having purchases put on the "charge account." It takes the monthly bill to show how thoughtlessly extravagant one has been. It is always easier to save money when one buys for cash only.

"He that goes a-borrowing goes a-sorrowing," said poor Richard.

THE HOME

The Inhumanities of Parents

By HELEN HUNT JACKSON

A PRESBYTERIAN minister in Western New York whipped his three-year-old boy to death, for refusing to say his prayers. The little fingers were broken; the tender flesh was bruised and actually mangled; strong men wept when they looked on the body; and the reverend murderer, after having been set free on bail, was glad to return and take refuge within the walls of his prison, to escape summary punishment at the hands of an outraged community. At the bare mention of such cruelty, every heart grew sick and faint; men and women were dumb with horror; only tears and a hot demand for instant retaliation availed.

The question whether, after all, that baby martyr were not fortunate among his fellows, would, no doubt, be met by resentful astonishment. But it is a question which may well be asked, may well be pondered. Heartrending as it is to think for an instant of the agonies which the poor child must have borne for some hours after his infant brain was too bewildered by terror and pain to understand what was required of him, it still cannot fail to occur to deeper reflection that the torture was short and small in comparison with what the next ten years might have held for him if he had lived. To earn entrance on the spiritual life by the briefest possible experience of the physical, is always "greater gain"; but how emphatically is it so when the conditions of life upon earth are sure to be unfavorable!

If it were possible in any way to get a statistical summing-

up and a tangible presentation of the amount of physical pain inflicted by parents on children under twelve years of age, the most callous-hearted would be surprised and shocked. If it were possible to add to this estimate an accurate and scientific demonstration of the extent to which such pain, by weakening the nervous system and exhausting its capacity to resist disease, diminishes children's chances for life, the world would stand aghast.

Too little has been said upon this point. The opponents of corporal punishment usually approach the subject either from the sentimental or the moral standpoint. The argument on either of these grounds can be made strong enough, one would suppose, to paralyze every hand lifted to strike a child. But the question of the direct and lasting physical effect of blows—even of one blow on the delicate tissues of a child's body, on the frail and trembling nerves, on the sensitive organization which is trying, under a thousand unfavoring conditions, to adjust itself to the hard work of both living and growing—has yet to be properly considered.

Every one knows the sudden sense of insupportable pain, sometimes producing even dizziness and nausea, which follows the accidental hitting of the ankle or elbow against a hard substance. It does not need that the blow be very hard to bring involuntary tears to adult eyes. But what is such a pain as this, in comparison with the pain of a dozen or more tingling blows from a heavy hand on flesh which is, which must be, as much more sensitive than ours, as are the souls which dwell in it purer than ours. Add to this physical pain the overwhelming terror which only utter helplessness can feel, and which is the most recognizable quality in the cry of a very young child under whipping; add the instinctive sense of disgrace, of outrage, which often keeps the older child stubborn and still throughout—and you have an amount and an intensity of suffering from which even tried nerves might shrink. Again, who does not know—at least, what woman does not know—that violent weeping, for even a very short time, is quite enough to cause a feeling of languor and depression, of nervous exhaustion for a whole day? Yet it does not seem to occur to

mothers that little children must feel this, in proportion to the length of time and violence of their crying, far more than grown people. Who has not often seen a poor child receive, within an hour or two of the first whipping, a second one, for some small ebullition of nervous irritability, which was simply inevitable from its spent and worn condition?

It is safe to say that in families where whipping is regularly recognized as a punishment, few children under ten years of age, and of average behavior, have less than one whipping a week. Sometimes they have more, sometimes the whipping is very severe. Thus you have in one short year sixty or seventy occasions on which for a greater or less time, say from one to three hours, the child's nervous system is subjected to a tremendous strain from the effect of terror and physical pain combined with long crying. Will any physician tell us that this fact is not an element in that child's physical condition at the end of that year? Will any physician dare to say that there may not be, in that child's life, crises when the issues of life and death will be so equally balanced that the tenth part of the nervous force lost in such fits of crying, and in the endurance of such pain, could turn the scale?

Suppose that punishment of children had been unheard of till now. Suppose that the idea had yesterday been suggested for the first time that by inflicting physical pain on a child's body you might make him recollect certain truths; and suppose that instead of whipping, a very moderate and harmless degree of pricking with pins, or cutting with knives, or burning with fire had been suggested. Would not fathers and mothers have cried out all over the land at the inhumanity of the idea?

Would they not still cry out at the inhumanity of one who, as things are to-day, should propose the substitution of pricking or cutting or burning for whipping? But I think it would not be easy to show in what way small pricks or cuts are more inhuman than blows; or why lying may not be as legitimately cured by blisters made with a hot coal as by black and blue spots made with a ruler. The principle is the same; and if the principle be right, why not multiply methods?

It was my misfortune once to be forced to spend several of

the hottest weeks of a hot summer in New York. In near neighborhood to my rooms were blocks of buildings which had shops on the first floor and tenements above. In these lived the families of small tradesmen, and mechanics of the better sort. During those scorching nights every window was thrown open, and all sounds were borne with distinctness through the hot still air. Chief among them were the shrieks and cries of little children, and blows and angry words from tired, overworked mothers. At times it became almost unbearable: it was hard to refrain from an attempt at rescue. Ten, twelve, twenty quick, hard blows, whose sound rang out plainly, I counted again and again; mingling with them came the convulsive screams of the poor children, and that most piteous thing of all, the reiteration of "Oh, mamma! oh, mamma!" as if, through all, the helpless little creatures had an instinct that this word ought to be in itself the strongest appeal. These families were all of the better class of workpeople, comfortable and respectable. What sounds were to be heard in the more wretched haunts of the city, during those nights, the heart struggled away from fancying. But the shrieks of those children will never wholly die out of the air. I hear them to-day; and mingling with them, the question rings perpetually in my ears, "Why does not the law protect children, before the point at which life is endangered?"

A cartman may be arrested in the streets for the brutal beating of a horse which is his own, and which he has the right to kill if he so choose. Should not a man be equally withheld from the brutal beating of a child who is not his own, but God's, and whom to kill is murder?

Needless Denials

Most men and a great many women would be astonished at being told that simple humanity requires them to gratify every wish, even the smallest, of their children, when the pain of having that wish denied is not made necessary, either for the child's own welfare, physical or mental, or by circumstances beyond the parent's control. The word "necessary" is a very authori-

tative one; conscience, if left free, soon narrows down its boundaries; inconvenience, hindrance, deprivation, self-denial, one or all, or even a great deal of all, to ourselves, cannot give us a shadow of right to say that the pain of the child's disappointment is "necessary." Selfishness grasps at help from the hackneyed sayings, that it is "best for children to bear the yoke in their youth"; "the sooner they learn that they cannot have their own way the better"; "it is a good discipline for them to practice self-denial," etc. But the yoke that they must bear, in spite of our lightening it all we can, is heavy enough; the instances in which it is, for good and sufficient reasons, impossible for them to have their own way are quite numerous enough to insure their learning the lesson very early; and as for the discipline of self-denial—God bless their dear, patient souls!—if men and women brought to bear on the thwartings and vexations of their daily lives, and their relations with each other, one hundredth part of the sweet acquiescence and brave endurance which average children show, under the average management of average parents, this world would be a much pleasanter place to live in than it is.

Let any conscientious and tender mother, who perhaps reads these words with tears half of resentment, half of grief in her eyes, keep for three days an exact record of the little requests which she refuses, from the baby of five, who begged to stand on a chair and look out of the window, and was hastily told, "No, it would hurt the chair," when one minute would have been enough time to lay a folded newspaper over the upholstery, and another minute enough to explain to him, with a kiss and a hug, "that that was to save his spoiling mamma's nice chair with his boots"; and the two minutes together would probably have made sure that another time the dear little fellow would look out for a paper himself, when he wished to climb up to the window—from this baby up to the pretty girl of twelve, who, with as distinct a perception of the becoming as her mother had before her, went to school unhappy because she was compelled to wear the blue necktie instead of the scarlet one, and surely for no especial reason! At the end of the three days, an honest examination of the record would show that

full half of these small denials, all of which had involved pain, and some of which had brought contest and punishment, had been needless, had been hastily made, and made usually on account of the slight interruption or inconvenience which would result from yielding to the request. I am very much mistaken if the honest keeping and honest study of such a three days' record would not wholly change the atmosphere in many a house to what it ought to be, and bring almost constant sunshine and bliss where now, too often, are storm and misery.

With some parents, although they are neither harsh nor hard in manner, nor yet unloving in nature, the habitual first impulse seems to be to refuse: they appear to have a singular obtuseness to the fact that it is, or can be, of any consequence to a child whether it does or does not do the thing it desires. Often the refusal is withdrawn on the first symptom of grief or disappointment on the child's part; a thing which is fatal to all real control of a child, and almost as unkind as the first unnecessary denial—perhaps even more so, as it involves double and treble pains, in future instances, where there cannot and must not be any giving way to entreaties. It is doubtless this lack of perception—akin, one would think, to color-blindness—which is at the bottom of this great and common inhumanity among kind and intelligent fathers and mothers: an inhumanity so common that it may almost be said to be universal; so common that, while we are obliged to look on and see our dearest friends guilty of it, we find it next to impossible to make them understand what we mean when we make outcry over some of its glaring instances.

Rudeness

I had intended to put third on the list of inhumanities of parents "needless requisitions"; but my last summer's observations changed my estimate, and convinced me that children suffer more pain from the rudeness with which they are treated than from being forced to do needless things which they dislike. Indeed, a positively and graciously courteous manner toward children is a thing so rarely seen in average daily life,

the rudenesses which they receive are so innumerable, that it is hard to tell where to begin in setting forth the evil. Children themselves often bring their sharp and unexpected logic to bear on some incident illustrating the difference in this matter of behavior between what is required from them and what is shown to them: as did a little boy I knew, whose father said crossly to him one morning, as he came into the breakfast-room, "Will you ever learn to shut that door after you?" and a few seconds later, as the child was rather sulkily sitting down in his chair, "And do you mean to bid anybody 'good-morning,' or not?" "I don't think you gave *me* a very nice 'good-morning,' anyhow," replied satirical justice, age seven. Then, of course, he was reproved for speaking disrespectfully; and so in the space of three minutes the beautiful opening of the new day, for both parents and children, was jarred and robbed of its fresh harmony by the father's thoughtless rudeness.

Scores of times in a day, a child is told, in a short, authoritative way, to do or not to do certain little things which we ask at the hands of older people, as favors, graciously, and with deference to their choice. "Would you be so very kind as to close that window?" "May I trouble you for that cricket?" "If you would be as comfortable in this chair as in that, I would like to change places with you." "Oh, excuse me, but your head is between me and the light: could you see as well if you moved a little?" "Would it hinder you too long to stop at the store for me? I would be very much obliged to you, if you would." "Pray, do not let me crowd you," etc. In most people's speech to children, we find, as synonyms for these polite phrases: "Shut that window down, this minute." "Bring me that cricket." "I want that chair; get up. You can sit in this." "Don't you see that you are right in my light? Move along." "I want you to leave off playing, and go right down to the store for me." "Don't crowd so. Can't you see that there is not room enough for two people here?" and so on. As I write, I feel an instinctive consciousness that these sentences will come like home-thrusts to some surprised people. I hope so. That is what I want. I am sure that in more than half the cases where family life is marred in peace,

and almost stripped of beauty, by just these little rudenesses, the parents are utterly unconscious of them. The truth is, it has become like an established custom, this different and less courteous way of speaking to children on small occasions and minor matters. People who are generally civil and of fair kindliness do it habitually, not only to their own children, but to all children. We see it in the cars, in the stages, in stores, in Sunday schools, everywhere.

On the other hand, let a child ask for anything without saying "please," receive anything without saying "thank you," sit still in the most comfortable seat without offering to give it up, or press its own preference for a particular book, chair, or apple, to the inconveniencing of an elder, and what an outcry we have: "Such rudeness!" "Such an ill-mannered child." "His parents must have neglected him strangely." Not at all: they have been steadily telling him a great many times every day not to do these precise things which you dislike. But they themselves have been all the while doing those very things to him; and there is no proverb which strikes a truer balance between two things than the old one which weighs example over against precept.

I shall never, so long as I live, forget a lesson which my own mother once gave me. I was not more than seven years old; but I had a great susceptibility to color and shape in clothes, and an insatiable admiration for all people who came finely dressed. One day, my mother said to me, "Now I will play 'house' with you." Who does not remember when to "play house" was their chief of plays? And to whose later thought has it not occurred that in this mimic little show lay bound up the whole of life? My mother was the liveliest of playmates, she took the worst doll, the broken tea-set, the shabby furniture, and the least convenient corner of the room for her establishment. Social life became a round of festivities when she kept house as my opposite neighbor. At last, after the washing-day, and the baking-day, and the day when she took dinner with me, and the day when we took our children and walked out together, came the day for me to take my oldest child and go across to make a call at her house. Chill discom-

fort struck me on the very threshold of my visit. Where was the genial, laughing, talking lady who had been my friend up to that moment? There she sat, stock still, dumb, staring first at my bonnet, then at my shawl, then at my gown, then at my feet; up and down, down and up, she scanned me, barely replying in monosyllables to my attempts at conversation; finally getting up, and coming nearer, and examining my clothes, and my child's still more closely. A very few minutes of this were more than I could bear; and, almost crying, I said, "Why, mamma, what makes you do so?" Then the play was over; and she was once more the wise and tender mother, telling me playfully that it was precisely in such a way I had stared, the day before, at the clothes of two ladies who had come in to visit her. I never needed that lesson again. To this day, if I find myself departing from it for an instant, the old tingling shame burns in my cheeks.

To this day, also, the old tingling pain burns my cheeks as I recall certain rude and contemptuous words which were said to me when I was very young, and stamped on my memory forever. I was once called a "stupid child" in the presence of strangers. I had brought the wrong book from my father's study. Nothing could be said to me to-day which would give me a tenth part of the hopeless sense of degradation which came from those words. Another time, on the arrival of an unexpected guest to dinner, I was sent, in a great hurry, away from the table, to make room, with the remark that "it was not of the least consequence about the child; she could just as well have her dinner afterward." "The child" would have been only too happy to help on the hospitality of the sudden emergency, if the thing had been differently put; but the sting of having it put in that way I never forgot. Yet in both these instances the rudeness was so small, in comparison with what we habitually see, that it would be too trivial to mention, except for the bearing of the fact that the pain it gave has lasted till now.

When we consider seriously what ought to be the nature of a reproof from a parent to a child, and what is its end, the answer is simple enough. It should be nothing but the supe-

rior wisdom and strength, explaining to inexperience and feebleness wherein they have made a mistake, to the end that they may avoid such mistakes in future. If personal annoyance, impatience, antagonism enter in, the relation is marred and the end endangered. Most sacred and inalienable of all rights is the right of helplessness to protection from the strong, of ignorance to counsel from the wise. If we give our protection and counsel grudgingly, or in a churlish, unkind manner, even to the stranger that is in our gates, we are no Christians, and deserve to be stripped of what little wisdom and strength we have hoarded. But there are no words to say what we are or what we deserve if we do thus to the little children whom we have dared, for our own pleasure, to bring into the perils of this life, and whose whole future may be blighted by the mistakes of our careless hands.

THE HOME

Disagreeable Children

By Mrs. JAMES FARLEY COX*

THE mother of three darling children told me of her trials in finding an apartment in New York: "But, you see, my dear friend, they don't want my children." I heartily wished that I might have gone with her from house to house to explain that these happy little ones were acquisitions who might be gladly welcomed anywhere. But the fact that they were really a grave impediment to finding desirable lodgings set me to thinking very seriously, and has made me watchful of other children and their mothers, with a view to solving the reasons.

Lately the interest then aroused has been increased by hearing the members of a summer colony congratulate themselves on the discovery that there was not a child within their borders. I have seen ample reasons to justify these hard sayings, and it seems little short of cruelty so to bring up children that they are looked upon as public nuisances. If there is anything which should appeal to the best side of human nature in every phase of life, it is the beauty and sweetness and joy of a child, and to have them debarred from certain comfortable and desirable places because they are destructive to the peace of the people and injurious to the material beauty of the dwelling, tells a sad story of neglect and selfishness on the part of their mothers.

The three jolly little ones of whom I spoke were so attractive and delightful that even neighboring families grieved to have them leave a country place, where their pretty faces and

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picturesque little figures were beauty spots, as they trotted about trundling their wagons, or absorbed in quiet merry plays. They were saved from fretting because they knew that "no" once said was final, and that no end of coaxing and crying did anything toward getting a thing once denied them; they caused no disorder, for they were required to pick up and bring home their playthings; they were never allowed to shriek when they were pleased, nor quarrel when they were vexed, and they were required to obey implicitly and at once. At the end of a six-weeks' visit to a relative, even the servants grieved to say "good-by" to the merry little souls who had endeared themselves to every one, even to those who only watched them at their play. Had they found entrance where they were ruled out, I believe they would have acted as missionaries in behalf of their kind.

But there can be no doubt that few mothers have so endowed their children, and it is so much easier to let them do as they please, until the consequences begin to show themselves in their developing characters that, in these days of unending occupation and diversion, in which so little time is spent either in the nursery by the mother, or by the children at her knee elsewhere, an obedient and therefore happy child is seldom seen.

Whenever a self-willed, strong-minded child learns to have entire confidence in his mother's judgment and firmness, and learns to know that she always tries to give him pleasures which are good for him; when he sees that it is not to spare herself trouble, but to save him from harm, that he is denied his wish, he will content himself, with rare exceptions, to follow her guidance without murmuring. Whether it is through reasoning, or by the quick instinctive conclusions which childhood comes to, the result is the same, and they are admirable judges of character and great respecters of consistent government.

It is the child whose mother says "No," to-day, and "Yes," to-morrow, without any reason for the change, or who refuses utterly at first, and then is teased into saying "Just a little," that whines and cries, and argues and rebels.

To learn to respect the perfection of things is of infinite

value to a child. If it is a flower, to shelter and try to keep it alive, never wantonly to pluck and fling away a blossom; if it is a book, not to deface or mar it; if it is a wall, not to mark or deface it; if it is a smooth-rolled lawn, not to litter it with rubbish or deface it with wheel marks. To learn to wait patiently! all their lives long they will give thanks for having been taught how to do this. How many a pleasant talk has been interrupted, how many an otherwise helpful visit has been lost by a teasing, puling child, tormenting its mother either to listen to its demands or to go somewhere.

The whole of its life lies in what the child learns of these things, and it must either grow into selfish manhood or womanhood, or have the evil beaten out by the hard and bitter teaching of the world in which it was meant to be happy and useful, rather than to begin thus late to learn that we cannot live unto ourselves.

The nurse, that invaluable lieutenant to the mother, is greatly instrumental in making children pleasant inmates of a house and agreeable companions. Better that they never knew a word of any language but their own, that they were devoid of many society accomplishments, than that they should lack an influence always supplementing the mother's rule of faithful obedience, respect for the rights of others, and primary self-restraint, which is the foundation of all pleasant intercourse between human beings of every age.

There is no reason why children should not be a joy wherever they go; a refreshment, even an amusement to their world-tired elders, to whom their innocent pleasures, their spontaneous, unaffected merriment, their original and ingenious thoughts, are like a new and diverting book; and surely to many forms of grief no tenderness is as soothing as the love and caress of a dear child.

If they are looked upon as pests and nuisances, if the nervous shrink from their shrill screams and continued fretfulness, the delicate from their rude ways, and the refined from their destructiveness, it is the fault of their mothers, not of the children.

Though it should require extreme self-denial to pay for the priceless service of a woman who has character and brains of a

caliber equal to the task of upholding your rules and entering into your reasons for making them, yet count her worth every sacrifice, and in the early days of the nursery life put the culture of the heart and character of your children far above the improvement of their minds.

The bodily ailments of very young children often cause them to cry, and there is no denying that there are pain and disturbance in hearing them; but the accidents of illness are the exceptions to the rule of life, and even in these cases they are less annoying if habitually yielding and good when they are well; and when people prefer to go where there are no children, they are not thinking of those who are ill.

It is easier to yield than to show a child that he cannot be indulged; it is far easier to quiet a restless little spirit with a forbidden plaything than to insist on his amusing himself legitimately; but every day the mother or nurse who would grieve sincerely that any lack of care or forethought had entailed a bump or bruise, will permit him, without regret, to acquire habits which make him a trial wherever he goes, and which only the rod of life's hard discipline can remove.

The subtle form of selfishness which causes this lamentable result hides itself away under many coverings, but in the end the finished work is the same; the distasteful, annoying, obnoxious child owes his condition to his mother, and she has been very cruel to him.

I have a child in my mind now, whose defiant eyes are a strange study to a child-lover, and whose repellant manner leaves you in doubt what strategy to use to keep her from injuring herself. At once you realize that not until "the last ditch" is reached, will she yield a jot to your entreaties. Already you are afraid for her in the present; and in the future, alas! how will she ever meet that?

These thoughts are home thoughts and woman's thoughts, and both these combine against places where a little child is unwelcome. It is a pitiful thing to know that our selfishness and unfaithfulness can daily strengthen the barriers of their exclusion, and so add to the loss of one of the most humanizing and purifying influences God has sent into the world.

THE HOME

Girls and Their Mothers

By WASHINGTON GLADDEN

THAT I might have something worth saying on the problems of life as they present themselves to girls, I determined to seek instruction by sending a circular letter to a large number of those who once were girls, but who now are women of experience and reputation, asking them to tell me—

1. What are the most common defects in the training of our girls?

2. What principles of conduct are most important, and what habits most essential, to the development of a useful and noble womanhood?

This circular brought me more than forty letters, and it is upon the truths contained in these letters that this talk will be founded. I only undertake to reflect, in an orderly way, some of the advice of these wise women. I shall give you their words sometimes, and sometimes my own.

I shall find it necessary, now and then, to turn in this talk from the girls to their mothers. Indeed, a large share of what is written in these letters is intended for mothers rather than for girls, and cannot, therefore, be so freely used in this place as I should like to use it; but the girls are generous enough, I am sure, to be willing that their mothers, and their fathers, too, should have some share of the advice.

In the first place, then, girls make a great mistake in being careless about their health. I do not know that they are any more careless than boys, but their habits of life, and especially their habits of dress, are generally more injurious to health than

those of boys. The great majority of our girls take much less vigorous exercise in the open air than is good for them: those who can walk three or four miles without exhaustion are exceptions.

"It seems to me a mistake," says one of my correspondents, "that boys and girls should be trained so differently, particularly in regard to out-of-door sports. With a strong love for everything in nature, I remember, as a child, what torture it was to be kept always indoors, in some feminine employment, while my strong brothers (strong on this very account, perhaps) could spend all their leisure time in the open air. I was much interested years ago in reading a sketch of Harriet Hosmer's girlhood. Her father, having lost all his children by consumption, and finding her delicate, resolved to bring her up as a boy, teaching her all sorts of athletic sports, and thus making her a strong, healthy woman."

The lack of exercise on the part of girls is due, no doubt, in part, to the foolish styles of dress, in which it is impossible for them to be out in rough weather, or to make any considerable muscular exertion. "The lack of warmth in clothing, and the foolish adjustment of what is worn," are said in one of these letters to be some of the chief causes that produce "the peculiar nervous diseases to which women are subject." Of recent years there has been a great improvement in the physical training of girls.

Another great mistake that many of our girls are making, and that their mothers are either encouraging or allowing them to make, is that of spending their time out of school in idleness or in frivolous amusements, doing no work to speak of, and learning nothing about the practical duties and the serious cares of life. It is not only in the wealthier families that the girls are growing up indolent and unpracticed in household work; indeed, I think that more attention is paid to the industrial training of girls in the wealthiest families than in the families of mechanics and of people in moderate circumstances, where the mothers are compelled to work hard all the while.

"Within the last week," says one of my correspondents, "I have heard two mothers—worthy women in most respects—say,

the first, that her daughter never did any sweeping. Why, if she wants to say to her companions, 'I never swept a room in my life' and takes any comfort in it, let her say it; and yet that mother is sorrowing much over the shortcomings of that very daughter. The other said she would not let her daughter do anything in the kitchen. Poor deluded woman! She did it all herself, instead!"

The habits of indolence and of helplessness that are thus formed are not the greatest evils resulting from this bad practice: the selfishness that it fosters is the worst thing about it. How devoid of conscience, how lacking in all true sense of tenderness, or even of justice, a girl must be who will thus consent to devote all her time out of school to pleasuring, while her mother is bearing all the heavy burdens of the household! And the foolish way in which mothers themselves sometimes talk about this, even in the presence of their children, is mischievous in the extreme. "Oh, Hattie is so absorbed with her books, or her crayons, or her embroidery, that she takes no interest in household matters, and I do not like to call upon her." As if the daughter belonged to a superior order of beings, and must not soil her hands or ruffle her temper with necessary housework! The mother is the drudge; the daughter is the fine lady for whom she toils. No mother who suffers such a state of things as this can preserve the respect of her daughter; and the respect of her daughter no mother can afford to lose.

The result of all this is to form in the minds of many girls not only a distaste for labor, but a contempt for it, and a purpose to avoid it as long as they live, by some means or other.

There is scarcely one of these forty letters which does not mention this as one of the chief errors in the training of our girls at the present day. It is not universal, but it is altogether too prevalent. And I want to say to you, girls, that if you are allowing yourselves to grow up with such habits of indolence and such notions about work, you are preparing for yourselves a miserable future.

"Work," says one of my letters—and it is written by a woman who does not need to labor for her own support, and who does enjoy with a keen relish the refinements of life—

"work, which you so plainly showed to be good for our boys, is quite as necessary for our girls."

Closely connected with what has just been said is the mistake of many girls in making dress the main business of life. I quote now from one of my letters, whose writer has had unusual opportunities of observing the things she describes:—

"From the time when the little one can totter to the mirror to see 'how sweetly she looks in her new hat,' to the hour when the bride at the altar gives more thought to the arrangement of her train and veil than to the vows she is taking upon herself, too large a share of time and thought is devoted by mothers and daughters to dress."

Listen to these strong words of another correspondent:—

"From the cradle to the casket, and including them both, the important question is not of the spirit and its destiny, but of the frail house of the soul—how much money it can be made to represent—what becomes it, and is it all in the latest fashion. The occasional sight of a young girl simply and girlishly dressed is like a sight of a white rose after a bewildering walk through lines of hollyhocks and sunflowers. It is generally conceded that early tastes leave indelible results in character. What may be prophesied for the future of our girls with their banged, befrizzed hair, jingling ornaments, and other fashions, which some one has well characterized as 'screaming fashions'?"

It is not that there is any harm in thinking about dress, or in wishing to be tastefully attired; it is only that personal appearance comes to be in the minds of so many of you the one subject, to which everything else is subordinate. This weakness, if indulged, must belittle and degrade you.

I do not think that the girls or their mothers are wholly to blame for this absorbing devotion to dress. The vanity of women is stimulated by the foolishness of men. A young woman who is modestly and plainly clad is much less likely to attract the notice of young men than one who is gorgeously arrayed. From bright, intelligent, finely cultured, sensible girls, whose chief adorning is *not* the adorning of braided hair, or golden ornaments, or of gay clothing, the young man often turns away in quest of some creature glittering in silks and

jewelry, with a dull mind and a selfish heart. But I beseech you to remember, girls, that a young man who cares for nothing but "style" in a woman is a young man whose admiration you can well afford to do without. If that is all he cares for in you, you cannot trust his fidelity; when you and your finery have faded, some bird in gayer feathers than you are wearing will easily entice him away from you, and the sacred ties of marriage and parentage will prove no barrier to his wayward fancies. The girl who catches a husband by fine dress too often finds that the prize she has won is a broken heart.

Another mistake that many of our girls are making is in devoting too much of their time to novel reading. The reading of an occasional novel of pure and healthful tone may be not only an innocent diversion, but a good mental stimulant; but the reading of the lighter sort of novels (which, if they do not teach bad morality, do represent life in a morbid and unreal light, and awaken cravings that never can be satisfied), and the reading of one or two or three of them in a week, as is the common habit of many of our girls, must prove grievously injurious to their minds and hearts. It is mental dissipation of a very dangerous sort; its influence is more insidious than, but I am not sure that it is not quite as fatal to character as, the habitual use of strong drink. Certainly, the mental dissipation of novel reading is vastly more prevalent than the other sort of dissipation, not only in "the best society," but in the second best, as well; and five women's lives are ruined by the one where one life is wrecked by the other. "Ruined," do I say? Yes; no weaker word tells the whole truth. This intemperate craving for sensational fiction weakens the mental grasp, destroys the love of good reading, and the power of sober and rational thinking, takes away all relish from the realities of life, breeds discontent and indolence and selfishness, and makes the one who is addicted to it a weak, frivolous, petulant, miserable being. I see girls all around me in whom these results are working themselves out steadily and fatally.

Another mistake which our girls are making—or which their parents are making—is a too early initiation into the excitements and frivolities of what is called society. It was

formerly the rule for girls to wait until their school days were over before they made their appearance in fashionable society. At what age, let us inquire, does the average young lady of our cities now make her *début?* From my observations, I should answer at about the age of three. They are not older than that when they begin to go to children's parties, for which they are dressed as elaborately as they would be for a fancy ball. From this age onward, they are never out of society; by the time they are six or eight years old, they are members of clubs, and spend frequent evenings out, and the demands of social diversion and display multiply with their years.

"I think," writes one of my correspondents, who loves little girls, "the greatest defect in the training of girls is in letting them think too much of their clothes and of the boys. Little girls that ought to be busy with their books and their dolls, are often dressed up like dolls themselves, and encouraged to act in a coquettish manner that many of their elders could not equal."

"It seems to me," writes another, "that one prominent defect in our modern training of girls is undue haste in making them society young ladies, and cultivating a fondness for admiration by lavish display of dress. Before leaving the nursery many a child does penance by being made a figure on which a vain mamma may gratify her tastes in elegant fabrics and exquisite laces to be exhibited at a fashionable children's party. This trait easily becomes a controlling one, and girls scarcely in their teens, with the *blasé* manner of a woman of the world, will scan a lady's dress, tell you at once the quality of the material, the rarity of the laces, the value of the jewels—even venture an opinion whether or not it be one of Worth's latest designs, showing what apt scholars they have become."

"It is in the claims of society upon our girls," writes another, who knows them well, "that their strength is most severely taxed, and their characters endangered. To meet creditably the demands of this master, our girls must attend day school, dancing school, take music lessons, go to parties, concerts, the theater, sociables; be active members of cooking clubs, archery clubs, reading clubs; ride, skate, walk, and go to the health lift.

To do this and to dress with appropriate anxiety for each one of the occasions, a young girl runs an appalling gauntlet of foes to the healthy development of her soul and body."

I am sure that the early contact of our girls with the vanities and the insincerities and the excitements of social life is doing a great injury to many of them. Girls of from twelve to sixteen years of age, who ought to be in bed every night at nine o'clock, are out at parties till midnight, and sometimes later, thus destroying their health and keeping their young heads filled with thoughts which are not conducive to healthy mental or moral growth.

And as for the children's parties to which my correspondents apply words of such severity, I cannot conceive anything more hurtful than they are in the way that they are generally managed. If a little company of children could be brought together in the afternoon or in the early evening, all plainly dressed, so that they might romp and play to their hearts' content, and take no thought for their raiment—if they could be healthily fed, and wisely amused, with no resort to kissing games, and no suggestions of beaux—that would be innocent enough; but to dress these children in silks and laces, in kid gloves and kid slippers, with frizzed hair and jewelry—to parade them up and down the drawing-rooms for the foolish mothers who are in attendance to comment on their dresses in their hearing, saying, "Oh, you dear little thing! How sweet you look! What a beautiful dress! How that color becomes her!" then to chaff them about their lovers and sweethearts, and laugh at their precocious flirtations—oh, it is pitiful! pitiful! I say to you, mothers, that if there are any children for whom my heart aches, it is these innocent, beautiful children who are being sacrificed on the altars of foolish fashion. The children of the poor, thinly clad, poorly fed, rudely taught are not any more to be pitied than are many of the children of the rich; their bodies may suffer more, but their souls are not any more likely to be pampered and corrupted and destroyed.

From this early entrance into fashionable society the girls go right on, as I have said, plunging a little deeper every year into the currents of social life, until many of them, as my friend

has said, are utterly *blasé* before they are twenty. Society is a squeezed orange; they have got all the flavor out of it, they have nothing serious nor sacred to live for, and you sometimes hear them wishing they were dead.

I suppose that many of us who are parents yield, with many misgivings and protests, to this bad custom, which drags our children into social life and its excitements at such an early age. We give in to it because all the rest do, and because it is hard to deny to our children what all their companions are allowed. And sometimes I suspect you might go into a company of girls and boys who are keeping late hours, and carrying their social diversions to an injurious excess, and find there not a single child whose parents did not heartily disapprove of this excess. Yet the thing is allowed not so much because the parents lack authority over their children, as because they lack the firmness to resist a bad social custom.

I will mention only one more sad mistake which some—I hope not many—of our girls are making, and it shall be described for you in the language of one who has had the amplest opportunities of knowing whereof she speaks:—

"The most common defect in the training of girls is, in my judgment, the ignoring of the command to honor and obey parents. From the age of thirteen, girls and parents alike seem to regard this commandment as a dead letter. The girl of thirteen regards herself as her own mistress; she is already a woman in her own estimation, and has a right to do as she likes. If she prefers to go to parties, sociables, and so forth, three or four evenings in a week, rather than spend her evenings in study, she does so. Both she and her parents, however, expect and demand that she is to be ranked at graduation as high as the laborious, self-denying, faithful worker in her class.

"Again, in one congregation in this city I know of four cases well worthy of thoughtful consideration. The four families all are respectable, such people as form the majority of your own congregation. In each of three of these families is only one child. Each one of these three girls left school when she chose to do so, went into society when she pleased, spent as much time on the street as she liked, and all three, still

under twenty, have now become a byword and reproach among all who know them. In the fourth family there were three girls, two of whom cast off all restraint, while father and mother were regularly taking part in prayer-meetings. This father and mother excused themselves by saying they did not know what their girls were doing, yet the girls lived at home all the time, and their neighbors knew all about their conduct."

This habit of running loose, of constantly seeking the street for amusement, and even of making chance acquaintances there, is practiced by some of the girls of our good families, and it is not at all pleasant to see them on the public thoroughfares, and to witness their hoydenish ways. I know that they mean no harm by it, but it often results in harm; the delicate bloom of maiden modesty is soiled by too much familiarity with the public streets of a city, and a kind of boldness is acquired which is not becoming in a woman.

Such are some of the errors which are frequently committed in the training of our girls, and some of the dangers to which they are exposed.

Grumblers

By HELEN HUNT JACKSON

THERE can hardly be found a household which has not at least one to worry it.

They are not the men and women of great passionate natures, who flame out now and then in an outbreak like a volcano, from which everybody runs. This, though terrible while it lasts, is soon over, and there are great compensations in such souls. Their love is worth having. Their tenderness is great. One can forgive them "seventy times seven," for the hasty words and actions of which they repent immediately with tears.

They are the grumblers; and they are never done. Such sons of Belial are they to this day that no man can speak peaceably unto them. They are as much worse than passionate people as a slow drizzle of rain is than a thunderstorm. For the thunderstorm you stay indoors, and you cannot help having pleasure in its sharp lights and darks and echoes; and when it is over, what clear air, what a rainbow! But in the drizzle, you go out; you think that with a waterproof, an umbrella, and overshoes, you can manage to get about in spite of it, and attend to your business. What a state you come home in—muddy, limp, chilled, disheartened! The house greets you, looking also muddy and cold—for the best of front halls gives up in despair and cannot look anything but forlorn in a long, drizzling rain; all the windows are bleared with trickling, foggy wet on the outside, which there is no wiping off nor seeing through, and if one could see through there is no gain. The street is more gloomy than the house; black, slimy mud, inches

deep on crossings; the same black, slimy mud in footprints on sidewalks; hopeless-looking people hurrying by, so unhappy by reason of the drizzle, that a weird sort of family likeness is to be seen in all their faces. This is all that can be seen outside. It is better not to look. For the inside is no redemption except a wood fire—a good, generous wood fire—not in any of the modern compromises called open stoves, but on a broad stone hearth, with a big background of chimney up which the sparks can go skipping and creeping.

This can redeem a drizzle; but this cannot redeem a grumbler. Plump he sits down in the warmth of its very blaze, and complains that it snaps, perhaps, or that it is oak and maple, when he paid for all hickory. You can trust him to put out your wood fire for you as effectually as a waterspout. And, if even a wood fire, bless it! cannot outshine the gloom of his presence, what is to happen in the places where there is no wood fire, on the days when real miseries, big and little, are on hand, to be made into mountains of torture by his grumbling! Oh, who can describe him? There is no language which can do justice to him; no supernatural foresight which can predict where his next thrust will fall, from what unsuspected corner he will send his next arrow. Like death, he has all seasons for his own; his ingenuity is infernal. Whoever tries to forestall or appease him might better be at work in Augean stables; because, after all, we must admit that the facts of life are on his side. It is not intended that we shall be very comfortable. There is a terrible amount of total depravity in animate and inanimate things. From morning till night there is not an hour without its cross to carry. The weather thwarts us; servants, landlords, drivers, washerwomen, and bosom friends misbehave; clothes don't fit; teeth ache; stomachs get out of order; newspapers are stupid; and children make too much noise. If there are not big troubles, there are little ones. If they are not in sight, they are hiding. I have wondered whether the happiest mortal could point to one single moment and say, "At that moment there was nothing in my life which I would have had changed." I think not.

In argument, therefore, the grumbler has the best of it. It

is more than probable that things are as he says. But why say it? Why make four miseries out of three? If the three be already unbearable, so much the worse. If he is uncomfortable, it is a pity; we are sorry, but we cannot change the course of Nature. We shall soon have our own little turn of torments, and we do not want to be worn out before it comes by having listened to his; probably, too, the very things of which he complains are pressing just as heavily on us as on him—are just as unpleasant to everybody as to him. Suppose everybody did as he does. Imagine, for instance, a chorus of grumble from ten people at a breakfast table, all saying at once, or immediately after each other, "This coffee is not fit to drink"; "Really, the attendance in this house is insufferably poor." I have sometimes wished to try this homeopathic treatment in a bad case of grumble. It sounds as if it might work a cure.

If you lose your temper with the grumbler, and turn upon him suddenly, saying, "Oh, do not spoil all our pleasure. Do make the best of things; or, at least, keep quiet!" then how aggrieved he is! how unjust he thinks you are to "make a personal matter of it"! "You do not, surely, suppose I think you are responsible for it, do you?" he says, with a lofty air of astonishment at your unreasonable sensitiveness. Of course, we do not suppose he thinks we are to blame; we do not take him to be a fool as well as a grumbler. But he speaks to us, at us, before us, about the cause of his discomfort, whatever it may be, precisely as he would if we were to blame; and that is one thing which makes his grumbling so insufferable. But this he can never be made to see. And the worst of it is that grumbling is contagious. If we live with him, we shall, sooner or later, in spite of our dislike of his ways, fall into them; even sinking so low, perhaps, before the end of a single summer, as to be heard complaining of butter at boarding-house tables, which is the lowest deep of vulgarity of grumbling. There is no help for this; I have seen it again and again. I have caught it myself. One grumbler in a family is as pestilent a thing as a diseased animal in a herd; if he be not shut up or killed, the herd is lost.

But the grumbler cannot be shut up or killed, since grum-

bling is not held to be a proof of insanity, nor a capital offence —more's the pity.

What, then, is to be done? Keep out of his way, at all costs, if he be grown up. If it be a child, labor day and night, as you would with a tendency to paralysis, or distortion of limb, to prevent this blight on its life.

It sounds extreme to say that a child should never be allowed to express a dislike of anything which cannot be helped; but I think it is true. I do not mean that it should be positively forbidden or punished, but that it should never pass unnoticed; his attention should be invariably called to its uselessness, and to the annoyance it gives to other people. Children begin by being good-natured little grumblers at everything which goes wrong, simply from the outspokenness of their natures. All they think they say and act. The rudiments of good behavior have to be chiefly negative at the outset, like Punch's advice to those about to marry—"Don't."

The race of grumblers would soon die out if all children were so trained that never, between the ages of five and twelve, did they utter a needless complaint without being gently reminded that it was foolish and disagreeable. How easy for a good-natured and watchful mother to do this! It takes but a word.

"Oh, dear! I wish it had not rained to-day. It is too bad!"

"You do not really mean what you say, my darling. It is of much more consequence that the grass should grow than that you should go out to play. And it is so silly to complain, when we cannot stop its raining."

"Mamma, I hate this pie."

"Oh! hush, dear! Don't say so, if you do. You can leave it. You need not eat it. But think how disagreeable it sounds to hear you say such a thing."

"Oh, dear! oh, dear! I am too cold."

"Yes, dear, I know you are. So is mamma. But we shall not feel any warmer for saying so. We must wait till the fire burns better; and the time will seem twice as long if we grumble."

"Oh, mamma! mamma! My steam engine is all spoiled. It won't run. I hate things that wind up!"

"But, my dear little boy, don't grumble so! What would you think if mamma were to say, 'Oh, dear! oh, dear! My little boy's stockings are full of holes. How I hate to mend stockings!' and, 'Oh, dear! oh, dear! My little boy has upset my workbox! I hate little boys'?"

How they look steadily into your eyes for a minute—the honest, reasonable little souls—when you say such things to them; and then run off with a laugh, lifted up, for that time, by your fitly spoken words of help.

Oh! if the world could only stop long enough for one generation of mothers to be made all right, what a millennium could be begun in thirty years!

"But, mamma, you are grumbling yourself at me because I grumbled!" says a quick-witted darling not ten years old. Ah! never shall any weak spot in our armor escape the keen eyes of these little ones.

"Yes, dear! And I shall grumble at you till I cure you of grumbling. Grumblers are the only thing in this world that it is right to grumble at."

HOME COURTESIES

A Courteous Mother

By HELEN HUNT JACKSON

DURING the whole of one of last summer's hottest days I had the good fortune to be seated in a railway car near a mother and four children, whose relations with each other were so beautiful that the pleasure of watching them was quite enough to make one forget the discomforts of the journey.

It was plain that they were poor; their clothes were coarse and old, and had been made by inexperienced hands. The mother's bonnet alone would have been enough to have condemned the whole party on any of the world's thoroughfares. I remembered afterward, with shame, that I myself had smiled at the first sight of its antiquated ugliness; but her face was one which it gave you a sense of rest to look upon—it was so earnest, tender, true, and strong. It had little comeliness of shape or color in it, it was thin, and pale; she was not young; she had worked hard; she had evidently been much ill; but I have seen few faces which gave me such pleasure. I think that she was the wife of a poor clergyman; and I think that clergyman must be one of the Lord's best watchmen of souls. The children—two boys and two girls—were all under the age of twelve, and the youngest could not speak plainly. They had had a rare treat; they had been visiting the mountains, and they were talking over all the wonders they had seen with a glow of enthusiastic delight which was to be envied. Only a word-for-word record would do justice to their conversation; no description could give any idea of it—so free, so pleasant, so genial, no interruptions, no contradictions; and the mother's

part borne all the while with such equal interest and eagerness that no one not seeing her face would dream that she was any other than an elder sister. In the course of the day there were many occasions when it was necessary for her to deny requests, and to ask services, especially from the eldest boy; but no young girl, anxious to please a lover, could have done either with a more tender courtesy. She had her reward; for no lover could have been more tender and manly than was this boy of twelve. Their lunch was simple and scanty; but it had the grace of a royal banquet. At the last, the mother produced with much glee three apples and an orange, of which the children had not known. All eyes fastened on the orange. It was evidently a great rarity. I watched to see if this test would bring out selfishness. There was a little silence; just the shade of a cloud. The mother said, "How shall I divide this? There is one for each of you; and I shall be best off of all, for I expect big tastes from each of you."

"Oh, give Annie the orange. Annie loves oranges," spoke out the oldest boy, with a sudden air of a conqueror, and at the same time taking the smallest and worst apple himself.

"Oh, yes, let Annie have the orange," echoed the second boy, nine years old.

"Yes, Annie may have the orange, because that is nicer than the apple, and she is a lady, and her brothers are gentlemen," said the mother, quietly. Then there was a merry contest as to who should feed the mother with largest and most frequent mouthfuls; and so the feast went on. Then Annie pretended to want apple, and exchanged thin golden strips of orange for bites out of the cheeks of Baldwins; and, as I sat watching her intently, she suddenly fancied she saw longing in my face, and sprang over to me, holding out a quarter of her orange, and saying, "Don't you want a taste, too?" The mother smiled, understandingly, when I said, "No, I thank you, you dear, generous little girl; I don't care about oranges."

At noon we had a tedious interval of waiting at a dreary station. We sat for two hours on a narrow platform, which the sun had scorched till it smelt of heat. The oldest boy—the little lover—held the youngest child, and talked to her, while

the tired mother closed her eyes and rested. Now and then he looked over at her, and then back at the baby; and at last he said confidentially to me (for we had become fast friends by this time), "Isn't it funny, to think that I was ever so small as this baby? And papa says that then mamma was almost a little girl herself."

The two other children were toiling up and down the banks of the railroad track, picking ox-eye daisies, buttercups, and sorrel. They worked like beavers, and soon the bunches were almost too big for their little hands. Then they came running to give them to their mother. "Oh dear," thought I, "how that poor, tired woman will hate to open her eyes! and she never can take those great bunches of common, fading flowers, in addition to all her bundles and bags." I was mistaken.

"Oh, thank you, my darlings! How kind you were! Poor, hot, tired little flowers, how thirsty they look! If they will only try and keep alive till we get home, we will make them very happy in some water; won't we? And you shall put one bunch by papa's plate, and one by mine."

Sweet and happy, the weary and flushed little children stood looking up in her face while she talked, their hearts thrilling with compassion for the drooping flowers and with delight in the giving of their gift. Then she took great trouble to get a string and tie up the flowers, and then the train came, and we were whirling along again. Soon it grew dark, and little Annie's head nodded. Then I heard the mother say to the oldest boy, "Dear, are you too tired to let little Annie put her head on your shoulder and take a nap? We shall get her home in much better ease to see papa if we can manage to give her a little sleep." How many boys of twelve hear such words as these from tired, overburdened mothers?

Soon came the city, the final station, with its bustle and noise. I lingered to watch my happy family, hoping to see the father. "Why, papa isn't here!" exclaimed one disappointed little voice after another. "Never mind," said the mother, with a still deeper disappointment in her own tone; "perhaps he had to go to see some poor body who is sick." In the hurry of picking up all the parcels, and the sleepy babies, the poor

daisies and buttercups were left forgotten in a corner of the rack. I wondered if the mother had not intended this. May I be forgiven for the injustice! A few minutes after I passed the little group, standing still just outside the station, and heard the mother say, "Oh, my darlings, I have forgotten your pretty bouquets. I am so sorry! I wonder if I could find them if I went back. Will you all stand still and not stir from this spot if I go?"

"Oh, mamma, don't go, don't go. We will get you some more. Don't go," cried all the children.

"Here are your flowers, madam," said I. "I saw that you had forgotten them, and I took them as mementoes of you and your sweet children." She blushed and looked disconcerted. She was evidently unused to people, and shy with all but her children. However, she thanked me sweetly, and said—

"I was very sorry about them. The children took such trouble to get them; and I think they will revive in water. They cannot be quite dead."

"They will never die!" said I, with an emphasis which went from my heart to hers. Then all her shyness fled. She knew me; and we shook hands, and smiled into each other's eyes with the smile of kindred as we parted.

As I followed on, I heard the two children, who were walking behind, saying to each other, "Wouldn't that have been too bad? Mamma liked them so much, and we never could have got so many all at once again."

"Yes, we could, too, next summer," said the boy, sturdily.

They are sure of their "next summers," I think, all six of those souls—children, and mother, and father. They may never again gather so many ox-eye daisies and buttercups "all at once." Perhaps some of the little hands have already picked their last flowers. Nevertheless, their summers are certain. To such souls as these, all trees, either here or in God's larger country, are Trees of Life, with twelve manner of fruits and leaves for healing; and it is but little change from the summers here, whose suns burn and make weary, to the summers there, of which "the Lamb is the light."

Heaven bless them all, wherever they are.

Private Tyrants

By HELEN HUNT JACKSON

WE recognize tyranny when it wears a crown and sits on a hereditary throne. We sympathize with nations that overthrow the thrones, and in our secret hearts we almost canonize individuals who slay the tyrants. From the days of Ehud and Eglon down to those of Charlotte Corday and Marat, the world has dealt tenderly with their names whose hands have been red with the blood of oppressors. On moral grounds it would be hard to justify this sentiment, murder being murder all the same, however great gain it may be to this world to have the murdered man put out of it; but that there is such a sentiment, instinctive and strong in the human soul, there is no denying. It is so instinctive and so strong that, if we watch ourselves closely, we shall find it giving alarming shape sometimes to our secret thoughts about our neighbors.

How many communities, how many households even, are without a tyrant? If we could "move for returns of suffering," as that tender and thoughtful man, Arthur Helps, says, we should find a far heavier aggregate of misery inflicted by unsuspected, unresisted tyrannies than by those which are patent to everybody, and sure to be overthrown sooner or later.

An exhaustive sermon on this subject should be set off in three divisions, as follows: Subject—"Private Tyrants." (1) Number of. (2) Nature of. (3) Longevity of.

(1) The number of private tyrants.—They are not enumerated in any census. Not even the most painstaking statistician has meddled with the topic. Fancy takes bold leaps at

the very suggestion of such an estimate, and begins to think at once of all things in the universe which are usually mentioned as beyond numbering. Probably one good way of getting at a certain sort of result would be to ask each person of one's acquaintance, "Do you happen to know a private tyrant?"

How well we know beforehand the replies we should get from some beloved men and women—that is, if they spoke the truth!

But they would not. That is the saddest thing about these private tyrannies. They are in many cases borne in such divine and uncomplaining silence by their victims, perhaps for long years, that the world never dreams of their existence. But at last the fine, subtle writing, which no control, no patience, no will can thwart, becomes set on the man's or the woman's face, and tells the whole record. Who does not know such faces? Cheerful usually, even gay, brave, and ready with lines of smile; but in repose so marked, so scarred with unutterable weariness and disappointment, that tears spring in the eyes and love in the hearts of all finely organized persons who meet them.

(2) The nature of private tyrants.—Here also the statistician has not entered. The field is vast; the analysis difficult.

Selfishness is, of course, their leading characteristic; in fact, the very sum and substance of their natures. But selfishness is Protean. It has as many shapes as there are minutes, and as many excuses and wraps of sheep's clothing as ever ravening wolf possessed.

One of its commonest pleas is that of weakness. Here it often is so inextricably mixed with genuine need and legitimate claim that one grows bewildered between sympathy and resentment. In this shape, however, it gets its cruelest dominion over strong and generous and tender people. This kind of tyranny builds up and fortifies its bulwarks on and out of the very virtues of its victims; it gains strength hourly from the very strength of the strength to which it appeals; each slow and fatal encroachment never seems at first so much a thing required as a thing offered; but, like the slow sinking inch by inch of that great, beautiful city of stone into the relentless

Adriatic, so is the slow, sure going down and loss of the freedom of a strong, beautiful soul, helpless in the omnipresent circumference of the selfish nature to which it is or believes itself bound.

That the exactions never or rarely take shape in words is, to the unbiased looker-on, only an exasperating feature in their tyranny. While it saves the conscience of the tyrant—if such tyrants have any—it makes doubly sure the success of their tyranny. And probably nothing short of revelation from Heaven, in shape of blinding light, would ever open their eyes to the fact that it is even more selfish to hold a generous spirit fettered hour by hour by a constant fear of giving pain than to coerce or threaten or scold them into the desired behavior. Invalids, all invalids, stand in deadly peril of becoming tyrants of this order. A chronic invalid who entirely escapes it must be so nearly saint or angel, that one instinctively feels as if such invalidism would soon end in the health of heaven. We know of one invalid woman, chained to her bed for long years by an incurable disease, who has had the insight and strength to rise triumphant above this danger. Her constant wish and entreaty is that her husband should go freely into all the work and the pleasure of life. Whenever he leaves her, her farewell is not, "How soon do you think you shall come back? At what hour, or day, may I look for you?" but, "Now, pray stay just as long as you enjoy it. If you hurry home one hour sooner for the thought of me, I shall be wretched." It really seems almost as if the longer he stayed away—hours, days, weeks even—the happier she were. By this sweet and wise unselfishness she has succeeded in realizing the whole blessedness of wifehood far more than many women who have health. But we doubt if any century sees more than one such woman as she is.

Another large class, next to that of invalids the most difficult to deal with, is made up of people who are by nature or by habit uncomfortably sensitive or irritable. Who has not lived at one time or other in his life in daily contact with people of this sort—persons whose outbreaks of temper, or of wounded feeling still worse than temper, were as incalculable as meteoric

showers? The suppressed atmosphere, the chronic state of alarm and misgiving, in which the victims of this species of tyranny live, are withering and exhausting to the stoutest hearts. They are also hardening; perpetually having to wonder and watch how people will "take" things is apt sooner or later to result in indifference as to whether they take them well or ill.

But to define all the shapes of private tyranny would require whole histories; it is safe, however, to say that so far as any human being attempts to set up his own individual need or preference as law to determine the action of any other human being, in small matters or great, so far forth he is a tyrant. The limit of his tyranny may be narrowed by lack of power on his part, or of response on the part of his fellows; but its essence is as purely tyrannous as if he sat on a throne with an executioner within call.

(3) The longevity of private tyrants.—We have not room under this head to do more—nor, if we had all room, could we do better—than to quote a short paragraph from George Eliot's immortal Mrs. Poyser: "It seems as if them as aren't wanted here are th' only folks as aren't wanted i' th' other world."

HOME COURTESIES

Cheerfulness in the Home

By MARGARET E. SANGSTER

TO begin, we may as well be candid. In moments of honest retrospection, most of us acknowledge that it is not always easy to be cheerful at home. Our relations with the home people are intimate, and when with them we are off guard. They love us, we love them, and sometimes we presume on the elasticity of household affection, and on love's capacity for pardoning until seventy times seven, and we indulge at home in moods which would be tolerated nowhere else under the sun. A man may be ever so morose, but he must put on the semblance of courtesy to customers; a woman may be ever so fretful, but she cannot scold the neighbor who makes a morning call. The blues in ninety-nine cases out of a hundred do their worst under one's own roof, and are the close allies of an unrestrained temper. Morbidness become habitual should be sent to the sanitarium; it is out of place in the home, but there is a moment, before it is established as a mental tyrant, that if seized, will be potent to break its spell. "Open the windows," cried Sydney Smith, "and glorify the room," and obedient to the command of wisdom and common sense the sun came flooding in, filling the house with light. What every home needs, whether it be avenue mansion, or cottage on a back street, or apartment near the sky, is plenty of sunshine. Sunshine and good cheer are synonymous.

Of course there are days when one cannot be gay. When, for example, a sick headache lays the housemother under its ban, and the weird of her darkened chamber falls upon kitchen

and parlor. When a leak springs suddenly in the boiler, and the plumber is five miles off, and friends are invited to luncheon. When you have been going over the year's accounts and discover that you have been too expensive and must reef in sail or go to wreck on the lee shore of debt. When the doctor comes in, and tells you, guardedly, that the child of the house has typhoid fever. When the drawing-room ceiling tumbles with a crash and ruins your most precious bric-a-brac. When your oldest son boyishly inconsequent, wounds you by an escapade at college, and is suspended for a time. There are no end to the various occurrences and experiences in everyday life, to the commonplaces of the most ordinary home, when gayety would be not only impossible, but as improper and as amazing as festal garments at a funeral. Gayety is as the foam and sparkle on the cup; a breath may blow it away. The home needs it, and often effervescent and iridescent, it adds to the domestic circle a peculiar charm; but for the ups and downs of those whom kindred ties bind together and who dwell between four walls for shelter from the world outside, the necessity is for something more enduring. Cheerfulness has what the sportsman calls staying power. It owns that merry heart which goes all the way, which does not tire at the first steep stretch, the first dusty mile. For any successful home life, happy, useful, united, and influential in the community, there must be mingled in the daily view, not only integrity, not only truth, not only justice, but cheerfulness as well.

Temperament is a spur to some natures, and a handicap to others. Some fortunate beings are born sanguine. A disposition to look on the bright side, accompanies them from childhood, and to old age they retain something of the child's impulsiveness, the child's eagerness, and the child's hope. Side by side in the same group of brothers and sisters, there may be those who are constitutionally cautious, not to say perverse; who forebode disaster, and who never by any chance anticipate pleasure. Many a defeat comes to these hesitating and unready folk, simply through their inability to see and to grasp the right moment for action. Many a victory crowns the others because of the blithe *élan* with which they rush into a fight.

The mother, brooding over her children at home, may discern sooner than any teacher or subsequent mentor, which child is to eat life's bread with honey, and to which it will be given flavored with rue. A part of her aim should be to help the unfoldings of the diffident and the sensitive, as well as to train the too exuberant in self-repression.

When a man comes home at night after a tedious and perhaps depressing day, a day in which he has felt the shock of rebuffs, and striven with temptations, and known losses, he should meet bright, welcoming faces at the door, and sit down to a daintily spread table where not the food alone, but the wife's sweet looks as well, cheat him of fatigue. There in the ease of a tranquil home evening, he should be heartened for another day. Equally to him as to his wife is cheerfulness a duty, and domination over circumstances. No matter what day is behind him, the cares should stay in the background. Fault-finding and crossness on the husband's part inevitably murder good cheer. Neither wife nor husband can afford, looking at the whole course of their blended lives, to kill their joy by the weakness of yielding to irritability because of untoward incidents now and then. Each has obligations to share, not to shirk, in the conduct of the home. A woman occupied all day with household economies, taken up with the thousand and one petty things which go to the making of a neat and cozy home, but which are so blended in a successful whole, that separately they are never in evidence, is as tired at night as the man who has been footing up a ledger, or talking to a client. Her engagements are as important, and as impossible of evasion as his, and she has not had his advantage of a change of base. The mere fact of putting on outdoor clothing and starting for an objective point, gives a man something plus the day's drudgery, which he may contribute to the sum total of the family cheer. If it is a wife's supreme duty to make her home happy, it is a husband's supreme duty to aid her in doing so. Cheerfulness is a good substantial wrap, like a shepherd's plaid, which is large enough to go round both, and under the folds of which a little lamb or two, in the shape of a bairn or a babe, may creep and nestle. Heaven blesses the sturdily cheerful soul.

The habit of being pleased with little things is worth cultivating by those who would be cheerful. If we wait for the greater gifts and scorn the smaller ones we shall often go through life with empty hands. A child's kiss, a child's good report on Friday afternoon, a bit of fire on the hearth on a chilly night, a letter from an old friend, a pleasure jaunt to park or seaside costing for the whole family less than a dollar, a new book, a picture bought with small daily savings—these are the items that add to the balance on the credit side of the home felicity. And when one has for years made it a rule to be glad and pleased when little delights have brightened the hours, one will realize that the capacity for a surprise or pleasure is greatly enlarged. The woman who found it a treat to go to Coney Island with the children for a picnic, will be very far from blasé if she ever goes to Mentone or Capri, or crosses the Continent and sits among the roses in a garden of enchantment at Santa Monica. Still beyond this, they who cultivate the talent for finding enjoyment in the daily little things, will be the stronger for battling with the sterner realities, and for bearing the greater sorrows, if ever they come.

I used to know a home, very plain, very simply furnished, very strenuous in its endeavors, and lofty in its ideals, which for abounding cheerfulness surpassed the common abodes of men and women. Looking back I know that there was a struggle with poverty, that the wolf sometimes growled at the door, and that the one shadow on the lives of the heads of the house was that they had so little to give away. But the fund of anecdote there, the jests that were as much the family property as the silver spoons and the old clock in the hall, the friends who came and went, the hospitality that was spontaneous, and the fun that was never wanting, made that home perennially sweet for its inmates, and makes it perennially fragrant in memory.

Some of us are so busy in working for the children's future that we neglect their present. We have an eye to the investments that shall make their inheritance bigger, to the meadowland that will increase the farm, to the new house we mean to buy on a finer street. So we toil and we strain, we save and we skimp, we grow sober-paced and our backs are bowed, and

THE EVENING HOUR

From a *Painting* by Knut Ekwall

we forget that children need, not wealth to-morrow, but sympathy to-day. Nothing that we can bequeath to them after a while will be so valuable as a present of daily comprehension, as hours of living with them, of half way meeting their needs, and of wholly joining in their play as well as in their work. Among the tragedies of life are the misunderstandings between parents and children in the years of the latter's maturity, misunderstandings often traceable to the parents' absorbed but mistaken affection that chose the lower, instead of the higher good.

Among tangible aids to cheerfulness in the household, and these should not be overlooked, light and warmth take precedence. Exercise frugality in other directions, but have a well-lighted living room, and, if practicable, a fire that one may poke. The gloomy, vault-like chill of a half-warmed, obscurely lighted home has driven many a boy and man to some hostelry where lamps and fire beckoned. No place in a home should be too ornamental and too costly in its equipment for the use of the family. A stately drawing-room may be the privilege of a palace, where there are suites of other pleasant apartments, but people of ordinary means should live all over their houses, and have no shut-up room, into which the boys and girls may not intrude. Books and periodicals add immensely to the cheer of a home, and to the broadening and brightening of growing youth. That house is always cheerful which is open to the voices of the period, which keeps a tally of new inventions and discoveries, and which is, to use a graphic phrase, up to date. The up-to-date house must own, not merely borrow from a library, plenty of books. Receptive to new ideas, cheerfulness comes to us as a matter of course. It is to the lonely, narrow, hopeless home that melancholy creeps a menace and a blight.

They who most prize home cheerfulness will carefully avoid getting into a rut. The bondage of routine fetters those who never have variety, who, year in and year out, walk in the same track and drop seeds into the same furrow. If the mother, the pivot of the domestic machinery, shows symptoms of wearing out, if she is not responsive as formerly, if she sits by herself, and the tears start at some fancied slight, the combined family

should rally to her rescue. Twenty miles from home, or two hundred, the sovereign virtues of a change may restore her spirits and make her once more cheerful and brave. One uncheerful person in the house, one who is the slave of the low mood, will, without evil intention, upset the equanimity of the whole circle. Low spirits are malarious. Very subtly, very wofully, they undermine the family health. The contagion of despair is more noxious than the germ of yellow fever, and more to be dreaded. Make a strong fight, and be sure it will not be a losing one, with prayer and pains, against the ill dominion of the blues; in other words, against the malignity of the lower self. If the individual does this, the family will feel the tonic of a brave endeavor, and will help mightily and unitedly to drive the demoniac possession away.

One more tangible aid to good cheer at home is music. Banjo, mandolin, piano, plenty of song, and the household will move without friction, in mutual respect, and a common devotion to the common weal. A music-loving family is almost sure to have good times at home. While a home ought to reach out from itself to other homes, and to keep an open door for friends and guests, it should never be dependent for its cheer upon any influence from without. For its happy times, its daily enjoyments, and its pleasures that are processional with the year, it should be sufficient to itself. If cheerfulness in the home is to be a factor in the home's development, it must grow from the center, not be fastened on the circumference. The song must be in the soul before it is on the lip. Good times at home, among the home folk, a simple, uncostly style of living that involves no undue anxiety, a house not too fine for daily use, and plenty of sunshine and love, will fulfill the republican ideal, and upbuild our nation.

Somebody has written a little verse in praise of the fellow who is pleasant when "everything goes dead wrong." We deserve little credit for being cheerful at home when there is no provocation to be otherwise. That patient and manly type of character that is cheerful on the doleful day, and declines to note the dolefulness, is the one that I admire. A little while ago I stood looking down on the quiet face of a man who had

lived ninety years. His daughter said, "The sunshine will not be so bright without him, father always saw the funny side of things." It was a great gift. To see the funny side! It is usually there, but some of us lack vision.

Here, in this mortal sphere, the pessimist tells his audience that we are in a vale of tears. It is not so. This is a world full of joys. The possibilities of happiness are inexhaustible. We carry with us provision for our journey, and though we pass this way but once, we may feed the hungry and give drink to the thirsty, and make every desert place blossom as the rose, if only we take each day as it comes, fill it with love to God and one another, and brim its measure with invincible cheerfulness.

MANNERS IN THE HOME

How to Entertain a Guest

By SUSAN ANNA BROWN

HINTS are sometimes given to those who wish to be agreeable guests. It seems hardly fair that these should have all the advice, since there are some people whom you enjoy receiving in your own house, who do not know exactly how to manage matters when they have company at their own houses.

Now we will have a little talk on the other side of this question of entertainment, and will speak of those frequent occasions when, as Dr. Holmes says:—

"The visitor becomes the visitee."

There are some people who seem to consider that the obligation is all over when the guest has arrived; but, in reality, it has just begun. You are responsible in some degree for the happiness of your visitors from the time they enter your house until they leave it.

Young girls who have no household cares should feel this obligation especially, but some who do feel it do not know how to make their visitors happy and at ease, and so are uncomfortable all the time they stay, and because they feel that they do not succeed, become discouraged, and at last stop trying. Indeed, there is nothing more discouraging than to feel that you ought to do a thing, and not know exactly how or where to begin; but a few words of help, carefully remembered, may give one a wonderful start in the right direction, so here they are, for those of you who are looking forward to receiving visits from your young friends, with a sort of dread lest they may not have what they call "a good time."

It is not in the finest houses, or in the gayest places, that guests always enjoy themselves the most. You must have something better than elegant rooms, or all the sights and sounds of a big city, to make your home attractive and pleasant. It is a very low grade of hospitality which trusts in good dinners and fine houses alone. It must be a more subtle charm than either of these which will make your house a home to your friends.

All who have ever made visits themselves know this to be true. A cordial welcome, a readiness to oblige, a kind thoughtfulness of the pleasure of others instead of your own, are three golden rules for a hostess to remember. Let us look at some of the smaller details.

In the first place, have the guest's room in readiness beforehand, so as not to be constantly supplying deficiencies after she comes. Put a few interesting books on the table, and writing materials, if it be only a common pencil, pen, and ink-bottle, with a few sheets of paper.

Try to make the room show your guest that she was expected, and that her coming was looked forward to with pleasure.

A few flowers on the bureau, an easy-chair by the pleasantest window—these are some of the little touches which make the plainest room seem homelike.

If your visitors are strangers, or unaccustomed to traveling, try to meet them at the station, or to send some one for them. The sight of a familiar face among the crowd takes away that first homesick feeling which comes to young people as, tired and travel-worn, they step from the boat or cars into the sights and sounds of a strange place. When your friend is once established in the guest chamber, remember that it becomes her castle, and is as much her own as if she was at home; so do not be running in and out too familiarly without an invitation. Let her feel that when you go there the order of things is reversed, and that then you are the guest and she is the hostess.

Let the pleasures which you choose for her entertainment be of a kind which you are sure she will enjoy. It is no kind-

ness to insist on taking a nervous, timid girl on a fast drive, or out rowing if she is afraid of the water, under the impression that visitors must be taken somewhere, when all the time she is wishing she was on solid ground.

Do not invite people unaccustomed to walking to go on long tramps in the woods, and imagine that because it is easy and pleasant for you it must be so for them, nor take those who are longing for music to see pictures instead, while you are boring the picture-lovers, who may care nothing for music, with concerts. A little ingenuity and observation will give you enough knowledge of your friend's real taste to prevent you from making these mistakes; and, indeed, there will be little danger of your doing this if you keep in mind that the kindest thing you can do is to let guests enjoy themselves in their own way, instead of insisting that they shall enjoy themselves in yours. If they are fond of books, let them read in peace. I once heard a lady, who thinks herself hospitable, say to a young friend who was looking over a book which lay on the table, "If you want to read that book I will lend it to you to take home, but while you are here I want you to visit with me."

Let your friends alone, now and then, and do not make them feel that you are constantly watching over them. Some people, in trying to be polite, keep their guests in continual unrest. The moment one is comfortably seated, they insist that she shall get up and take a chair which they consider more easy. If she sits in the center of the room, they are sure she cannot see: and if she happens to be by a window, they are afraid the light will hurt her eyes.

There is no place where this is more uncomfortable than at the table. An entire visit is sometimes spoiled for a sensitive guest by having her friends say, from a mistaken kindness, "I am sorry you do not like what we have. Cannot we get you something that you will like better?" or, "How does it happen that you have no appetite?" in this way calling the attention of the whole family to her, and making her feel that they consider her difficult to please. You can get something different for her the next time, if you choose; but do not let her feel that you are too carefully watching her plate.

Do not make visitors feel obliged to account to you for all their comings and goings, or tire them by constant and obvious efforts to entertain them. Unless they are very stupid people, they will prefer to entertain themselves for a part of the time, even although you make them feel that your time is at their disposal whenever they want it. I heard two friends talking, not long ago, of a place where they were both in the habit of visiting.

"How pleasant it is at Mrs. Chauncey's!" said one. "If you want her to go anywhere with you, she always makes you feel that it is just the place where she wishes to go herself."

"Yes," replied the other, "she never makes a fuss over you, but acts as if you did not cause an extra step to be taken, so that you don't worry all the time for fear you are making trouble; and if you want her advice about anything you are doing, she is always ready to stop her own work and show you just what you want to know, and makes you feel as if she was doing it for her own pleasure instead of yours—so much nicer than the way some people have of acting as though you were a constant interruption."

If any excursion is planned, and for any reason you find that your friend will be really happier to stay at home, do not insist upon her going, or allow the party to be broken up on her account. If she would really enjoy more to have you go without her, do not insist upon remaining with her. A friend of mine suffered much by being obliged to go on a steamboat excursion with a cinder in her eye, because she found that her friends would not do as she wished, and leave her quietly at home, and so, finding that the pleasure of a whole party would be broken up, she endured the pain of going with them, when she might have passed the afternoon in comparative comfort at home.

In the same way, some people will insist upon going about on business with a guest, who would much prefer to go alone.

In regard to conversation, remember sweet George Herbert's rule:—

> "Entice all neatly to what they know best,
> For so thou dost thyself and him a pleasure."

Talk of the people and things which are most likely to interest those whom you wish to please. You would think it very rude to speak in a language which your visitors did not understand, and it is about the same thing to talk of matter in which they have no interest, and which they know nothing about. Every family has its sayings and jokes, which sound very funny to them, but unless they are explained they mean nothing to a stranger.

Do not ask many questions about your guest's personal affairs, since you are taking them at a great disadvantage when they are in your own house, as they will not like to refuse to answer. Be careful not to be too ready with advice about a visitor's dress. If she asks you what is most suitable to wear on any occasion, tell her frankly; but above all things do not say or do anything which shall indicate that you do think her clothes are not as pretty and fashionable as they ought to be. Sometimes a remark made with the kindest intentions will hurt a sensitive girl's feelings. Those of you who have read "The Diary of Mrs. Kitty Trevelyan" will remember how the little country cousin felt when she saw Evelyn smile at the dresses which had been made with so much care. I once heard a lady speaking of her girlhood, when she made her first visit away from the farm where she had always lived. She said, as she looked back upon it, she always wondered at the kindness of the friends who received her cordially, and took her about with them cheerfully, when her dress was such as to make her laugh heartily at the mere recollection of it.

Before your guest comes, tell your young friends of her expected visit, and ask them to come and see her, and if you invite company to meet her, do it as soon as convenient after she comes, that she may not feel that she is among strangers during the most of her visit. Western people coming East often think they do not receive a very cordial reception, because they meet so few people. A lady remarked to me quite recently that she did not know whether the friends she had been visiting were ashamed of her appearance, or of the appearance of their own neighbors. She concluded it must have been one or the other, as no pains had been taken to have them meet each other.

Do not ask visitors what you shall do to entertain them. That is your business, and you should not be so indolent as to shift it from your own shoulders to theirs. There may be many things which they would enjoy that they will hardly venture to suggest. Try and have a pleasant plan for every day. It will require thought and care on your part, but it is worth while. I do not mean that you must be constantly taking them to some great entertainment. This is only possible to a few of you. In the most quiet country village some little visit or excursion may be easily found, if it is nothing more than a game of croquet with some pleasant girls, or an interesting story read aloud. Do not make the mistake of thinking that because things are old and dull to you, they are so to every one else. To the city girl, who goes weary and worn-out from the dust and heat of brick walls and pavements, the pleasant stroll in the woods, which is too familiar to please you, may be a fresh delight. So, to the one who has passed all her life among green fields, the sights and sounds of a city may be a great pleasure, even though it may not seem possible to those who are tired of them.

It is surprising how many things there are to see, in any locality, if one will only take the trouble to find them; and the hope of making a visit pleasant to a friend is a good incentive to help one in the search.

If you cannot give your young visitor any elaborate and expensive pleasures, do not be discouraged. The sight of a brilliant sunset from some neighboring hill; a walk down Broadway; the inside of a great factory, where the throbbing looms are full of interest to stranger eyes—if you have no more wonderful sights than these to show, these are enough.

> "Who does the best his circumstance allows,
> Does well, acts nobly. Angels can no more."

Do not think it necessary to insist upon riding with your friends, if there is not room enough for you without crowding the others. I knew a lady who turned to her sister, who was visiting her, when but one seat in the carriage was left, and said: "Shall you stay at home, or I?" The guest replied that

she was willing to give up, if necessary; whereupon the hostess handed her the baby and drove off, although she knew that her sister had particular reasons for wishing to go with the rest. This is almost too bad to tell of, even though it is true; but it exactly illustrates how selfishness in trifles may grow upon one unconsciously, until it becomes a controlling power. This fault has been rightly called "the taproot of all other sins," and is the greatest difficulty we have to overcome in acquiring habits of uniform courtesy and consideration for others.

Do not urge your guests to extend their visits, after they have clearly explained to you that the time has come for them to go, and that it is inconvenient for them to stay longer. Let the subject drop, merely letting them know that you are sorry to part with them. Do not convey the impression that you think you can judge better than they can of their own affairs, by constantly teasing them to stay, and saying that you are sure they could do so if they pleased:—

> "For still we hold old Homer's rule the best,
> Welcome the coming, speed the parting guest."

An Agreeable Guest

By SUSAN ANNA BROWN

THE longest visit that we read of in modern days was one which Dr. Isaac Watts made at Lord Abney's, in the Isle of Wight. He went to spend a fortnight, but they made him so happy that he remained a beloved and honored guest for *forty years*.

Few of us would care to make so long a visit as that, but it might be worth the while for us all to try to learn the secret of making ourselves agreeable and welcome guests. To have "a nice time" when one is visiting is delightful, but to leave behind us a pleasant impression is worth a great deal more.

An agreeable guest is a title which any one may be proud to deserve. A great many people, with the best intentions and the kindest hearts, never receive it, simply because they have never considered the subject, and really do not know how to make their stay in another person's home a pleasure instead of an inconvenience. If you are one of these thoughtless ones, you may be sure that, although your friends are glad to see you happy, and may enjoy your visit on that account, your departure will be followed with a sigh of relief, as the family settle down to their usual occupations, saying, if not thinking, that they are glad the visit is over.

A great many different qualities and habits go to make up the character of one whom people are always glad to see, and these last must be proved while we are young, if we expect to wear them gracefully. A young person whose presence in the house is an inconvenience and a weariness at fifteen, is seldom a welcome visitor in after life.

The two most important characteristics of a guest are tact and observation, and these will lead you to notice and do just what will give pleasure to your friends in their different opinions and ways of living. Apply in its best sense the maxim, "When you are in Rome, do as the Romans do."

Unless you have some good reason for not doing so, let your friends know the day, and, if possible, the hour when you expect to arrive. Surprises are very well in their way, but there are few households in which it is quite convenient to have a friend drop in without warning for a protracted visit. If they know that you are coming, they will have the pleasure of preparing for you and looking forward to your arrival, and you will not feel that you are disturbing any previous arrangements which they have made for the day.

Let your friends know, if possible, soon after you arrive, about how long you mean to stay with them, as they might not like to ask the question, and would still find it convenient to know whether your visit is to have a duration of three days or three weeks. Take with you some work that you have already begun, or some book that you are reading, that you may be agreeably employed when your hostess is engaged with her own affairs, and not be sitting about idle, as if waiting to be entertained, when her time is necessarily taken up with something else. Make her feel that, for a small part at least of every day, no one needs to have any responsibility about amusing you.

A lady who is charming as a guest and as a hostess once said to me: "I never take a nap in the afternoon when I am at home, but I do when I am visiting, because I know what a relief it has sometimes been to me to have company lie down for a little while, after dinner."

Try, without being too familiar, to make yourself so much like one of the family that no one shall feel you to be in the way; and, at the same time, be observant of those small courtesies and kindnesses which all together make up what the world agrees to call good manners.

Regulate your hours of rising and retiring by the customs of the house. Do not keep your friends sitting up until later

than usual, and do not be roaming about the house an hour or two before breakfast. If you choose to rise at an early hour, remain in your own room until near breakfast time, unless you are very sure that your presence in the parlor will not be unwelcome. Write in large letters, in a prominent place in your mind, "BE PUNCTUAL." A visitor has no excuse for keeping a whole family waiting, and it is unpardonable negligence not to be prompt at the table. Here is a place to test good manners, and any manifestation of ill-breeding here will be noticed and remembered. Do not be too ready to express your likes and dislikes for the various dishes before you. The wife of a certain United States senator, once visiting acquaintances at some distance from her native wilds, made a lasting impression upon the family by remarking at the breakfast table that "she should starve before she would eat mush," and that she "never heard of cooking mutton before she came East."

If you are tempted to go to the other extreme, and sacrifice truth to politeness, read Mrs. Opie's "Tale of Potted Sprats," and you will not be likely to be insincere again.

It is well to remember that some things which seem of very little importance to you may make an unpleasant impression upon others, in consequence of a difference in early training. The other day, two young ladies were heard discussing a gentleman who had a great many pleasant qualities. "Yes," said one, "he *is* very handsome, but he *does* eat pie with his knife." Take care that no trifle of that kind is recalled when people are speaking of you.

Keep your own room in order, and do not scatter your belongings all over the house. If your friends are orderly, it will annoy them to see your things out of place; and if they are not, their own disorder will be enough without adding yours.

Make up your mind to be entertained with what is designed to entertain you. If your friends invite you to join them in an excursion, express your pleasure and readiness to go, and do not act as though you were conferring a favor instead of receiving one. No visitors are so wearisome as those who do not meet half way whatever proposals are made for their pleasure. Be contented to amuse yourself quietly in the house, or to join

in any outside gayeties to which you are invited, and show by your manner that you enjoy both.

If games are proposed, do not say that you will not play, or "would rather look on"; but join with the rest, and do the best you can. Never let a foolish feeling of pride, lest you should not make so good an appearance as the others, prevent your trying.

If you are not skillful, you will at least show that you are good-natured, and that you do not think yourself modest when you are only proud.

If you have any skill in head or fingers, you will never have a better time to use it than when you are visiting; only, whatever you do, do well, and do not urge your offers of assistance after you see that it is not really desired. Mrs. Poyser, who is one of George Eliot's best characters, says: "Folks as have no mind to be o' use have allays the luck to be out o' the road when there's anything to be done." If you do not find any place to be useful, you may be tolerably sure that it is your own fault.

I heard a gentleman say of a young lady whose small affectations were undergoing a sharp criticism: "Well, whatever you may say of her, she is certainly more ready to make herself useful than any other young lady who visits here. If I lose my glasses, or mislay the newspaper, or want a stitch taken, she is always ready." And I shall never forget the impression which a young lady made on me, as I saw her sit idly rocking backward and forward, complacently surveying the young friends she was visiting as they were hurrying to finish peeling a basket of peaches.

While visiting, remember that you meet many who are strangers to you, and do not seem to you especially attractive, but who may still be dear and valued friends of the family; and be cautious about making criticisms upon them. Be friendly and cordial toward those whom you meet, and try to show that you are ready to like them. Whatever peculiarities you may observe, either in the family or its guests, which strike you as amusing, be careful that you do not sin against the law of love by repeating little things to their disadvantage, which you have

found out while you were admitted to the sanctuary of the home.

Do not ask questions which people would rather not answer, and be careful not to speak of anything which will bring up painful recollections, or be likely to cause unpleasant forebodings. The old proverb expresses this in few words: "Never mention a rope in the family of a man who has been hanged."

If your own home is in any way better and handsomer than your friend's, do not say anything which may seem like making invidious comparisons, or allow them to see that you miss any of the conveniences to which you have been accustomed.

Be careful about making any unnecessary work for others, and do not ask even the servants to do for you anything which you ought to do for yourself. The family had their time filled up before you came, and, do what you will, you are an extra one, and will make some difference.

Provide yourself, before you leave home, with whatever small supplies you are likely to require, so that you need not be borrowing ink, pens, paper, envelopes, postage stamps, etc.

It may seem unnecessary to speak of the need of taking due care of the property of others, but having just seen a young lady leaning forward with both elbows upon the open pages of a handsome volume which was resting upon her knees, I venture to suggest that you do not leave any marred wall, or defaced book, or ink stains, or mark of a wet tumbler, to remind your friends of your visit long after it has ended.

Do not forget, when you go away, to express your appreciation of the kindness which has been shown you, and when you reach home inform your friends by letter of your safe arrival.

If you follow faithfully these few suggestions, you will probably be invited to go again; and if you do not thank me for telling you these plain truths, perhaps the friends whom you visit will be duly grateful.

MANNERS IN THE HOME

Lord Chesterfield's Maxims

LEARNING, honor, and virtue are absolutely necessary to gain you the esteem and admiration of mankind; politeness and good breeding are equally necessary, to make you welcome and agreeable in conversation, and common life. Great talents, such as honor, virtue, learning, and parts, are above the generality of the world; who neither possess them themselves, nor judge of them rightly in others: but all people are judges of the lesser talents, such as civility, affability, and an obliging, agreeable address and manner; because they feel the good effects of them, as making society easy and pleasing.

Rudeness and Civility

I dare say I need not tell you how rude it is, to take the best place in a room, or to seize immediately upon what you like at table, without offering first to help others; as if you considered nobody but yourself. On the contrary, you should always endeavor to procure all the conveniences you can to the people you are with. Besides being civil, which is absolutely necessary, the perfection of good breeding is, to be civil with ease, and in a gentlemanlike manner. For this, you should observe the French people; who excel in it, and whose politeness seems as easy and natural as any other part of their conversation. Whereas the English are often awkward in their civilities, and, when they mean to be civil, are too much ashamed to get it out.

Manner

However trifling a genteel manner may sound, it is of very great consequence toward pleasing in private life, especially

the women; whom, one time or other, you will think worth pleasing; and I have known many a man, from his awkwardness, give people such a dislike of him at first, that all his merit could not get the better of it afterward. Whereas a genteel manner prepossesses people in your favor, bends them toward you, and makes them wish to like you. Awkwardness can proceed but from two causes: either from not having kept good company, or from not having attended to it.

There is, likewise, an awkwardness of expression and words, most carefully to be avoided; such as false English, bad pronunciation, old sayings, and common proverbs; which are so many proofs of having kept bad and low company. For example: if, instead of saying that tastes are different, and that every man has his own peculiar one, you should let off a proverb, and say, that "What is one man's meat is another man's poison"; or else, "Every one as they like, as the good man said when he kissed his cow"; everybody would be persuaded that you had never kept company with anybody above footmen and housemaids.

Attention will do all this; and without attention nothing is to be done; want of attention, which is really want of thought, is either folly or madness. You should not only have attention to everything, but a quickness of attention, so as to observe, at once, all the people in the room; their motions, their looks, and their words; and yet without staring at them, and seeming to be an observer. This quick and unobserved observation is of infinite advantage in life, and is to be acquired with care; and, on the contrary, what is called absence, which is a thoughtlessness and want of attention about what is doing, makes a man so like either a fool or a madman, that, for my part, I see no real difference. A fool never has thought, a madman has lost it; and an absent man is, for the time, without it.

Letter Writing

Let your letter be written as accurately as you are able—I mean with regard to language, grammar, and stops; for as to the *matter* of it, the less trouble you give yourself the better it

will be. Letters should be easy and natural, and convey to the persons to whom we send them, just what we should say to the persons if we were with them.

Dancing Trifling

Dancing is in itself a very trifling, silly thing; but it is one of those established follies to which people of sense are sometimes obliged to conform; and then they should be able to do it well. And, though I would not have you a dancer, yet when you do dance, I would have you dance well, as I would have you do everything you do, well. There is no one thing so trifling, but which (if it is to be done at all) ought to be done well. And I have often told you, that I wished you even played at pitch, and cricket, better than any boy at Westminster. For instance: dress is a very foolish thing; and yet it is a very foolish thing for a man not to be well dressed, according to his rank and way of life; and it is so far from being a disparagement to any man's understanding, that it is rather a proof of it, to be as well dressed as those whom he lives with. The difference in this case between a man of sense and a fop is, that the fop values himself upon his dress, and the man of sense laughs at it, at the same time that he knows he must not neglect it. There are a thousand foolish customs of this kind, which not being criminal must be complied with, and even cheerfully, by men of sense. Diogenes the cynic was a wise man for despising them, but a fool for showing it. Be wiser than other people if you can, but do not tell them so.

Inattention

There is no surer sign in the world of a little, weak mind than inattention. Whatever is worth doing at all is worth doing well; and nothing can be done well without attention. It is the sure answer of a fool, when you ask him about anything that was said or done, where he was present, that "truly he did not mind it." And why did not the fool mind it? What had he else to do there, but to mind what was doing? A man of sense sees, hears, and retains everything that passes where

he is. I desire I may never hear you talk of not minding, nor complain, as most fools do, of a treacherous memory. Mind, not only what people say, but how they say it; and, if you have any sagacity, you may discover more truth by your eyes than by your ears. People can say what they will, but they cannot look what they will, and their looks frequently discover what their words are calculated to conceal. The most material knowledge of all—I mean the knowledge of the world—is not to be acquired without great attention.

The Well-Bred Man

feels himself firm and easy in all companies; is modest without being bashful, and steady without being impudent: if he is a stranger he observes, with care, the manners and ways of the people the most esteemed at that place, and conforms to them with complaisance. Instead of finding fault with the customs of that place, and telling the people that the English ones are a thousand times better (as my countrymen are very apt to do), he commends their table, their dress, their houses, and their manners, a little more, it may be, than he really thinks they deserve. But this degree of complaisance is neither criminal nor abject; and is but a small price to pay for the good will and affection of the people you converse with. As the generality of people are weak enough to be pleased with these little things, those who refuse to please them so cheaply are, in my mind, weaker than they.

World Knowledge

Do not imagine that the knowledge which I so much recommend to you is confined to books, pleasing, useful, and necessary as that knowledge is; but I comprehend in it the great knowledge of the world, still more necessary than that of books. In truth, they assist one another reciprocally; and no man will have either perfectly, who has not both. The knowledge of the world is only to be acquired in the world, and not in a closet. Books alone will never teach it you; but they will suggest many things to your observation, which might other-

wise escape you; and your own observations upon mankind, when compared with those which you will find in books, will help you to fix the true point.

One Thing at a Time

If at a ball, a supper, or a party of pleasure, a man were to be solving, in his own mind, a problem in Euclid, he would be a very bad companion, and make a very poor figure in that company; or if, in studying a problem in his closet, he were to think of a minuet, I am apt to believe that he would make a very poor mathematician. There is time enough for everything, in the course of the day, if you do but one thing at once; but there is not time enough in the year, if you will do two things at a time.

Personal Cleanliness

As you must attend to your manners, so you must not neglect your person; but take care to be very clean, well dressed, and genteel; to have no disagreeable attitudes, nor awkward tricks; which many people use themselves to, and then cannot leave them off. Do you take care to keep your teeth very clean, by washing them constantly every morning, and after every meal? This is very necessary, both to preserve your teeth a great while, and to save you a great deal of pain. Do you dress well, and not too well? Do you consider your air and manner of presenting yourself enough, and not too much? neither negligent nor stiff. All these things deserve a degree of care, a second-rate attention; they give an additional luster to real merit. My Lord Bacon says, that a pleasing figure is a perpetual letter of recommendation. It is certainly an agreeable forerunner of merit, and smooths the way for it.

Truth

Every man seeks for truth; but God only knows who has found it. It is, therefore, as unjust to persecute, as it is absurd to ridicule people for those several opinions, which they cannot help entertaining upon the conviction of their reason.

Good Breeding

Civility, which is a disposition to accommodate and oblige others, is essentially the same in every country; but good breeding, as it is called, which is the manner of exerting that disposition, is different in almost every country, and merely local; and every man of sense imitates and conforms to that local good breeding of the place which he is at. A conformity and flexibility of manners is necessary in the course of the world; that is, with regard to all things which are not wrong in themselves. The *versatile ingenium* is the most useful of all. It can turn itself instantly from one object to another, assuming the proper manner for each. It can be serious with the grave, cheerful with the gay, and trifling with the frivolous. Endeavor, by all means, to acquire this talent, for it is a very great one.

Self-Love

Do not let your vanity, and self-love, make you suppose that people become your friends at first sight, or even upon a short acquaintance. Real friendship is a slow grower; and never thrives, unless engrafted upon a stock of known and reciprocal merit. The next thing to the choice of your friends is the choice of your company. Endeavor, as much as you can, to keep company with people above you. There you rise, as much as you sink with people below you; for, as I mentioned before, you are whatever the company you keep is. Do not mistake, when I say company above you, and think that I mean with regard to their birth; that is the least consideration: but I mean with regard to their merit, and the light in which the world considers them.

Good Company

There are two sorts of good company: one consists of those people who have the lead in courts, and in the gay part of life; the other consists of those who are distinguished by some peculiar merit, or who excel in some particular and valuable art or science. For my own part, I used to think myself in company

as much above me, when I was with Mr. Addison and Mr. Pope, as if I had been with all the princes in Europe. What I mean by low company, which should by all means be avoided, is the company of those who, absolutely insignificant and contemptible in themselves, think they are honored by being in your company, and who flatter every vice and every folly you have, in order to engage you to converse with them. The pride of being the first of the company is but too common; but it is very silly, and very prejudicial. Nothing in the world lets down a character more than that wrong turn.

Value of Time

I knew, once, a very covetous, sordid fellow who used frequently to say, "Take care of the pence, for the pounds will take care of themselves." This was a just and sensible reflection in a miser. I recommend to you to take care of minutes; for hours will take care of themselves. I am very sure, that many people lose two or three hours every day by not taking care of the minutes. Never think any portion of time, whatsoever, too short to be employed; something or other may always be done in it.

Knowledge

Knowledge is a comfortable and necessary retreat and shelter for us in an advanced age; and if we do not plant it while young, it will give us no shade when we grow old.

Talent and Breeding

Remember always, what I have told you a thousand times, that all the talents in the world will want all their luster, and some part of their use, too, if they are not adorned with that easy good breeding, that engaging manner, and those graces, which prepossess people in your favor at first sight. A proper care of your person is by no means to be neglected; always extremely clean; upon proper occasions, fine. Your carriage genteel, and your motions graceful. Take particular care of

your manner and address, when you present yourself in company. Let them be respectful without meanness, easy without too much familiarity, genteel without affectation, and insinuating without any seeming art or design.

How "to Wear" Learning

Wear your learning like your watch, in a private pocket; and do not pull it out and strike it, merely to show that you have one. If you are asked what o'clock it is, tell it, but do not proclaim it hourly and unasked, like the watchman.

Method and Manner

The manner of doing things is often more important than the things themselves; and the very same thing may become either pleasing, or offensive, by the manner of saying or doing it.

Advantage of Manners

Manners, though the last, and it may be the least, ingredient of real merit, are, however, very far from being useless in its composition; they adorn, and give an additional force and luster to both virtue and knowledge. They prepare and smooth the way for the progress of both; and are, I fear with the bulk of mankind, more engaging than either. Remember, then, the infinite advantage of manners; cultivate and improve your own to the utmost: good sense will suggest the great rules to you, good company will do the rest.

Proper Carriage

Next to graceful speaking, a genteel carriage, and a graceful manner of presenting yourself, are extremely necessary, for they are extremely engaging; and carelessness in these points is much more unpardonable, in a young fellow, than affectation. It shows an offensive indifference about pleasing. Awkwardness of carriage is very alienating; and a total negligence of dress, and air, is an impertinent insult upon custom and fashion.

No One Contemptible

Be convinced that there are no persons so insignificant and inconsiderable, but may some time or other, and in something or other, have it in their power to be of use to you; which they certainly will not, if you have once shown them contempt.

Little Attentions

The constant practice of what the French call *les attentions* is a most necessary ingredient in the art of pleasing; they flatter the self-love of those to whom they are shown; they engage, they captivate, more than things of much greater importance. The duties of social life every man is obliged to discharge; but these attentions are voluntary acts, the free-will offerings of good breeding and good nature; they are received, remembered, and returned as such. Women, particularly, have a right to them; and any omission, in that respect, is downright ill breeding.

Contempt

Every man is not ambitious, or covetous, or passionate; but every man has pride enough in his composition to feel and resent the least slight and contempt. Remember, therefore, most carefully to conceal your contempt, however just, wherever you would not make an implacable enemy. Men are much more unwilling to have their weaknesses and their imperfections known, than their crimes; and, if you hint to a man, that you think him silly, ignorant, or even ill-bred, or awkward, he will hate you more and longer than if you tell him, plainly, that you think him a rogue. Never yield to that temptation, which, to most young men, is very strong, of exposing other people's weaknesses and infirmities, for the sake either of diverting the company, or of showing your own superiority. You may get the laugh on your side by it, for the present; but you will make enemies by it forever; and even those who laugh with you then will, upon reflection, fear, and consequently

hate you: besides that, it is ill-natured; and a good heart desires rather to conceal, than expose, other people's weaknesses or misfortunes. If you have wit, use it to please, and not to hurt: you may shine, like the sun in the temperate zones, without scorching.

Good Company

To keep good company, especially at your first setting out, is the way to receive good impressions. If you ask me what I mean by good company, I will confess to you, that it is pretty difficult to define; but I will endeavor to make you understand it as well as I can.

Good company is not what respective sets of company are pleased either to call or think themselves; but it is that company which all the people of the place call, and acknowledge to be, good company, notwithstanding some objections which they may form to some of the individuals who compose it. It consists chiefly (but by no means without exception) of people of family, rank, and character: for people of neither birth nor rank are frequently and very justly admitted into it, if distinguished by any peculiar merit, or eminency in any liberal art or science. Nay, so motley a thing is good company, that many people, without birth, rank, or merit, intrude into it by their own forwardness, and others slide into it by the protection of some considerable person; and some even of indifferent characters and morals make part of it. But in the main the good part preponderates, and people of infamous and blasted characters are never admitted. In this fashionable good company the best manners and the best language of the place are most unquestionably to be learnt; for they establish, and give the tone to both, which are therefore called the language and manners of good company; there being no legal tribunal to ascertain either.

A company consisting wholly of people of the first quality cannot, for that reason, be called good company, in the common acceptation of the phrase, unless they are, into the bargain, the fashionable and accredited company of the place; for people of the very first quality can be as silly, as ill bred, and as worth-

less, as people of the meanest degree. On the other hand, a company consisting entirely of people of very low condition, whatever their merit or parts may be, can never be called good company; and consequently should not be much frequented, though by no means despised.

A company wholly composed of men of learning, though greatly to be valued and respected, is not meant by the words *good company:* they cannot have the easy manners and *tournure* of the world, as they do not live in it. If you can bear your part well in such a company, it is extremely right to be in it sometimes, and you will be but more esteemed, in other companies, for having a place in that.

The company of professed wits and poets is extremely inviting to most young men; who if they have wit themselves, are pleased with it, and if they have none, are sillily proud of being one of it; but it should be frequented with moderation and judgment, and you should by no means give yourself up to it. A wit is a very unpopular denomination, as it carries terror along with it; and people in general are as much afraid of a live wit, in company, as a woman is of a gun, which she thinks may go off of itself, and do her a mischief. Their acquaintance is, however, worth seeking, and their company worth frequenting; but not exclusively of others, nor to such a degree as to be considered only as one of that particular set.

But the company which of all others you should most carefully avoid, is that low company which, in every sense of the word, is low indeed; low in rank, low in parts, low in manners, and low in merit.

Behavior

Imitate with discernment and judgment, the real perfections of the good company into which you may get; copy their politeness, their carriage, their address, and the easy and well-bred turn of their conversation; but remember, that, let them shine ever so bright, their vices, if they have any, are so many spots, which you would no more imitate than you would make an artificial wart upon your face, because some very handsome man

had the misfortune to have a natural one upon his; but, on the contrary, think how much handsomer he would have been without it.

Talking

Talk often, but never long; in that case, if you do not please, at least you are sure not to tire your hearers. Pay your own reckoning, but do not treat the whole company; this being one of the very few cases in which people do not care to be treated, every one being fully convinced that he has wherewithal to pay.

Tell stories very seldom, and absolutely never but where they are very apt, and very short. Omit every circumstance that is not material, and beware of digressions. To have frequent recourse to narrative betrays great want of imagination.

Never hold anybody by the button, or the hand, in order to be heard out; for, if people are not willing to hear you, you had much better hold your tongue than them.

Most long talkers single out some one unfortunate man in company (commonly him whom they observe to be the most silent, or their next neighbor) to whisper, or at least, in a half voice, to convey a continuity of words to. This is excessively ill bred, and, in some degree, a fraud; conversation stock being a joint and common property. But, on the other hand, if one of these unmerciful talkers lays hold of you, hear him with patience (and at least seeming attention), if he is worth obliging; for nothing will oblige him more than a patient hearing, as nothing would hurt him more, than either to leave him in the midst of his discourse, or to discover your impatience under your affliction.

Take rather than give, the tone of the company you are in. If you have parts, you will show them, more or less, upon every subject; and if you have not, you had better talk sillily upon a subject of other people's than of your own choosing.

Avoid as much as you can, in mixed companies, argumentative, polemical conversations, which, though they should not, yet certainly do, indispose, for a time, the contending parties toward each other: and, if the controversy grows warm and

noisy, endeavor to put an end to it by some genteel levity or joke. I quieted such a conversation hubbub once, by representing to them that, though I was persuaded none there present would repeat, out of company, what passed in it, yet I could not answer for the discretion of the passengers in the street, who must necessarily hear all that was said.

Above all things, and upon all occasions, avoid speaking of yourself, if it be possible. Such is the natural pride and vanity of our hearts, that it perpetually breaks out, even in people of the best parts, in all the various modes and figures of the egotism.

Silly Vanity

This principle of vanity and pride is so strong in human nature, that it descends even to the lowest objects; and one often sees people angling for praise, where, admitting all they say to be true (which, by the way, it seldom is), no just praise is to be caught. One man affirms that he has rode post a hundred miles in six hours: probably it is a lie; but supposing it to be true, what then? Why he is a very good postboy, that is all. Another asserts, and probably not without oaths, that he has drunk six or eight bottles of wine at a sitting: out of charity I will believe him a liar; for, if I do not, I must think him a beast.

Keep Silent about Yourself

The only sure way of avoiding these evils is, never to speak of yourself at all. But when, historically, you are obliged to mention yourself, take care not to drop one single word that can directly or indirectly be construed as fishing for applause. Be your character what it will, it will be known; and nobody will take it upon your own word. Never imagine that anything you can say yourself will varnish your defects, or add luster to your perfections; but, on the contrary, it may, and nine times in ten will, make the former more glaring, and the latter obscure. If you are silent upon your own subject, neither envy, indignation, nor ridicule will obstruct or allay the applause which you may really deserve; but if you publish your own panegyric,

upon any occasion, or in any shape whatsoever, and however artfully dressed or disguised, they will all conspire against you, and you will be disappointed of the very end you aim at.

Scandal

Neither retail nor receive scandal, willingly, for though the defamation of others may, for the present, gratify the malignity of the pride of our hearts, cool reflection will draw very disadvantageous conclusions from such a disposition: and in the case of scandal, as in that of robbery, the receiver is always thought as bad as the thief.

Mimicry, which is the common and favorite amusement of little, low minds, is in the utmost contempt with great ones. It is the lowest and most illiberal of all buffoonery. Pray, neither practice it yourself, nor applaud it in others. Besides that, the person mimicked is insulted; and, as I have often observed to you before, an insult is never forgiven.

Lazy People

Many people lose a great deal of their time by laziness; they loll and yawn in a great chair, tell themselves that they have not time to begin anything then, and that it will do as well another time. This is a most unfortunate disposition, and the greatest obstruction to both knowledge and business. At your age, you have no right nor claim to laziness; I have, if I please, being *emeritus*. You are but just listed in the world, and must be active, diligent, indefatigable. If ever you propose commanding with dignity, you must serve up to it with diligence. Never put off till to-morrow what you can do to-day.

System and Dispatch

These are the soul of business; and nothing contributes more to dispatch, than method. Lay down a method for everything, and stick to it inviolably, as far as unexpected incidents may allow. Fix one certain hour and day in the week

for your accounts, and keep them together in their proper order; by which means they will require very little time, and you can never be much cheated. Whatever letters and papers you keep, docket and tie them up in their respective classes, so that you may instantly have recourse to any one.

Method in Reading

Lay down a method for your reading, for which you allot a certain share of your mornings; let it be in a consistent and consecutive course, and not in that desultory and immethodical manner in which many people read scraps of different authors, upon different subjects. Keep a useful and short commonplace book of what you read, to help your memory only, and not for pedantic quotations. Never read history without having maps, and a chronological book, or tables, lying by you, and constantly recurred to; without which history is only a confused heap of facts. One method more I recommend to you, by which I have found great benefit, even in the most dissipated part of my life; that is, to rise early and at the same hour every morning, how late soever you may have sat up the night before. This secures you an hour or two, at least, of reading or reflection, before the common interruptions of the morning begin; and it will save your constitution, by forcing you to go to bed early, at least one night in three.

HOME CULTURE

Training the Will

By ELIZA CHESTER

I DO not feel that it is my place to discuss the knotty problem of the freedom of the will. Whether we are free or not, it is always wholesome to act as if we were free. This is the doctrine not only of so great a philosopher as Kant, but the principle of every man or woman who leads a life of moral growth.

> When duty whispers low, "Thou must!"
> The youth replies, "I can."

Many years ago Dr. Andrew Peabody preached a baccalaureate sermon at Harvard College on this subject. I did not hear the sermon, and do not even know his text, but I know his argument in the most practical way, through hearing it quoted again and again by a young girl on whom it made a great impression. He said that we often excused ourselves for wrong deeds and words on the ground that temptation came to us suddenly, and that we acted involuntarily before we had time to rally our forces. He admitted this as a valid excuse for those particular acts and words; but he said that the true responsibility lay further back—that temptations were continually coming to us when we did have time to think; that if we yielded to these, we not only did wrong at once, but that we weakened the moral fiber so that we did wrong in other instances when we had no time to think; and that if we resisted the temptation when we could resist, we were forming a habit of feeling and action which would by and by help us to do right unhesitatingly and spontaneously.

So Emerson says, "The unremitting retention of simple and high sentiments in obscure duties is hardening the character to that temper which will work with honor if need be in the tumult or on the scaffold."

We do not wish to be willful; we wish to have a will so firm that it can never yield to wrong, but so firm that it yields instantly to right—a perfectly disciplined will. It is the untrained horse that balks or that shies; but the thoroughbred horse stands still the moment his master speaks, and he turns to the right or left at the lightest touch of the bridle.

Obstinacy is the determination to have our own way; firmness is the determination to take the right way. One who has a firm will purposely gives up non-essentials in order to have more power in essentials.

In "Framley Parsonage" Trollope describes an English clergyman as making a stand against the great lady of the parish in a trifling matter. His wife begs him to yield, for she says if he gains his own way in this, he will hardly have the courage to make another stand at once, and yet that he is sure to have occasion to do so soon, and very likely in the next case a principle will be involved. But the clergyman persists, and the result is just what his wife predicted. Indeed, he is almost forced to give up a principle in the end because he would not give up a fancy in the beginning. His will was weak all through, as weak when he was headstrong and insisted on having his own way as when he was forced to give it up.

One of my friends was once very ill for many weeks. At last she began to improve, and one day the doctors said she ought to get up. She was a woman of great energy and courage, but she thought it would be impossible to obey them. She was so weak and sore and racked with pain that she could only turn her face away to hide the tears. But the doctors urged the point; they told her that the disease had been checked, though she could not realize it, and that the weakness and suffering she now felt were due to the nervous strain. She understood them and believed them, but she still felt that she could not move. She asked them to lift her up and make her walk. They told her that would do no good, for the time

had come when she must use her will or she would be bedridden for life. And then she summoned all her powers, and succeeded in moving. She told me that she had never suffered such agony in her life. Yet she gradually won the victory over her nerves, and was saved from the fate which had almost overwhelmed her. I have related this anecdote to show what the will can do to control the body; but it has a moral significance. Some nervous invalids could not have done what she did, not because they were really more diseased, but because they had not previously trained their will to perfect obedience to duty. My friend had disciplined her will all her life. It was because she had accustomed her body in health to obey the light tasks set it by reason, that she was able to command its obedience when a feather would have turned the scale against her.

Her act was the physical counterpart of what Matthew Arnold means when he says:

> "We cannot kindle when we will
> The fire that in the heart resides,
> But tasks in hours of insight willed
> Can be in hours of gloom fulfilled."

We all need outside help. A part of the training of our will is to put ourselves under the control of those we know will insist on our doing right when we have not the strength to do it ourselves. We ought to seek out the people who rouse our best aspirations, and to surround ourselves with those objects which nourish our highest moods. By and by we shall learn to do without them if we must.

And there is, I believe, infinite help for all of us. If our whole soul is set on the right, we shall be so in harmony with the universe that everything—sorrow as well as joy—will help us to do right.

Let us begin, if we have not already begun, to cultivate our will so that we shall be serene in the midst either of happy excitement or of annoyance, courageous when we see a hard duty before us, and active in doing our duty.

HOME CULTURE

The Choice of Companions

By ELIZA CHESTER

IT is fatal to growth to confine ourselves to one set of companions, even if they are good and intellectual and refined. The world is large, and no one circle absorbs all the goodness and intellect and refinement within the reach of its members. The exclusive spirit does not belong to aristocrats alone. I wonder if there is one among us so free from it as to be qualified to cast the first stone. The Boston servants who cannot think of taking a situation except on the Back Bay usually require more credentials from a new acquaintance than their mistresses do. We all know religious people who will have nothing to do with the worldly, intellectual people who take pride in avoiding society, and farmers who look down upon the city boarders quite as much as the city boarders look down upon them.

With little children, it is right to take great care that they should have only the best companions. Until they have judgment enough to decide what is good and what is bad in those about them, it is dangerous for them to come in contact with the bad at all.

But when we are old enough to choose our own friends, how shall we choose? We are generally guided by our likes and dislikes. We say with the girl in the ballad—

> "The reason why I cannot tell;
> I only know and know full well,
> I do not like you, Dr. Fell."

I have never been able to find fault with this principle, though I hope most of us are not drawn together, as some are, simply because our sleeves are cut alike. Even if we all looked about and selected the most suitable person we know for a companion, and decided to love that one best, do you think we should succeed? The fact that we are attracted by one rather than another does usually mean that that one in some way belongs to us.

The better we are ourselves, the more likely we are to love the good. But then, suppose we are not very good, and we are conscious that some of our friends hinder instead of help us? What are we to do if we are aware that we are very easily led by those about us?

Isn't it rather selfish, just for the sake of our own improvement, to cast off those who love us? That is the way many generous young people feel, though they may not like to say so to their parents or their teachers, who beg them to be more careful of their associates.

It would be a fine thing if we could determine not to be hindered; if instead of that, we could help the friend who is now hindering us. Sometimes that is possible. We are in no dilemma about books. We can give up the trash we have been reading without hurting anybody. We can fortify ourselves with the best of companions in books. As we improve, if there is anything genuine in our friendship, our friend will perhaps improve with us. If not, the bond between us will grow weaker and gradually disappear of itself.

But for those who are too weak to try such a remedy. They would be good girls if they had good friends; but with silly companions they are very silly girls. I fear there is no help except in obeying their wiser guardians. Suppose we hurt our friend's feelings. It may rouse the one who is hurt as nothing else could do.

We do not by any means have complete choice in the matter of companions. We cannot escape association with a great many people whom we do not even fancy. For this reason I feel like insisting all the more on what I have said before—that we must use all our strength to rise above ourselves with-

out the help of others. We must do our best whether those about us are their best or not. But the more difficult it is to escape from most of our associates, the more important it is to choose well where we have any choice.

The one law is to choose the best. But who are the best—those who minister to us or those to whom we can minister?

I know a woman who has always chosen well. She has friends in all parts of the world and in all grades of society. If I tell you something about them perhaps it will make the whole subject clearer.

When she was a schoolgirl she was naturally attracted to two or three of the best girls in her class—one was the best scholar, another the most high-minded, and another, though dull enough, was the neatest and sweetest of them all. She cared also for two of the teachers—one of the oldest and wisest, the other the youngest and freshest of the corps. She had two or three friends also among the little girls whom she was able to help. When she left school she was at once surrounded by a large class of cultivated people. She liked society, and went to parties when she had time; but the special friends she chose for herself were not those who shone most in such assemblies. One of her friends was a brilliant society woman, the most accomplished and most beautifully dressed woman of the circle, who could dance all night and be as fresh as a rose in the morning, and whose wit and grace never failed. Our heroine admired this woman as she admired all things perfect of their kind; but she never would have made a friend of her if she had not seen in her a large, full, unselfish nature, lifted above trivialities, even when she was doing the most trivial things.

Another friend was a woman physician with a world-wide reputation; another was a young society fellow whose dominant interest in life was music.

She had a few lessons in German from a shy old professor very much out at the elbows, who had such a power of inspiring her with high thoughts that he became her life-long friend. She found that her milliner was a cultivated woman who, when she went to Paris, studied the pictures of the Louvre as much as she did the fashions, and she made a friend of her. The

newsboy who delivered papers at the door proved to have a real taste for the drama. She gave him substantial help in his education; but more than that, she was his sympathetic friend, and in reading Shakespeare with him she received as much help as she gave.

She boarded one summer in a fisherman's home on one of those lonely islands along the coast of Maine, and she found the fisherman's wife a true companion, a woman not only of sweetness and integrity, but a thinker without books, and one who saw and felt the glory of the world without requiring an artist to point it out to her.

At the South she came in contact with a negro woman who had been a slave, and whose life had been full of those terrible tragedies of which the simplest account makes the blood run cold. This woman by force of character had won peace out of suffering, and had something to give to others well worth giving.

Now why did this one woman discover these remarkable people everywhere? The rest of us go through the world and think our companions very commonplace. It was because she had those qualities in herself that called out a response from the best in others.

> "The pedigree of honey
> Does not concern the bee.
> A clover any time to him
> Is aristocracy."

She was a quiet, rather reserved woman, though she had an easy grace in conversation which always pleased. She cared deeply for beauty and delicacy, but she was absolutely unworldly. Nothing attracted her which was not genuine, and she had a nature large enough to perceive what was genuine even when it wore an uncouth disguise.

Moral Culture

By ELIZA CHESTER

THE three essential qualities of a moral character are right feeling, right thinking, and right doing. I am inclined to think that we have more power to do right than to feel aright or even to think aright, and so I shall begin this part of my subject by a chapter on the culture of the will.

Right thinking involves good judgment. This is largely an intellectual quality; but the resolution to take the pains needed to form a good judgment belongs to the moral nature, and it is by constantly using our will in carrying out those plans which our judgment approves that we gain the poise of mind which helps us to think truly on all matters. For this reason, I shall next give a chapter to culture in justice, which I believe involves culture in truthfulness.

It is harder to reach the feelings than either the deeds or the thoughts. I mean it is a harder task to change our own feelings than either to do our duty or to decide correctly what we ought to do. In the broad sense "Love is the fulfilling of the law," so that the little I feel able to say on this branch of my subject I shall say in a chapter on the cultivation of a spirit of love.

I do not feel quite sure that all of us are entirely convinced that goodness is the one thing needful. Alma, the gifted young artist in "A Hazard of New Fortunes," exclaims impatiently in reference to the quotation "Be good, sweet child, and let who will be clever," "Just as if any girl would care about being

good who had the least chance of being clever!" That is rather an extreme statement. Alma was on the whole a very good girl herself. I think it is rarely the case that a clever girl goes far wrong—at least according to the common standards. And yet Alma did speak out the feeling of a great many bright girls who have a vague idea that in some way—just how they would find it hard to tell—their brightness is more than an equivalent for goodness. They have unconsciously the same kind of foolish vanity which makes so many handsome girls intolerable because they assume that their beauty is a sufficient contribution to the world from them, and that they need add to it neither sweetness nor brightness. But if a clever girl is not better than a stupid one, she is necessarily worse through the waste of better powers.

The founders of the first boarding schools for girls which were established in Massachusetts, such as that of Miss Grant and Miss Lyon at Ipswich, the Wheaton Seminary at Norton. Abbot Academy at Andover, Bradford Academy, Mount Holyoke Seminary, and others, recognized the fact that the moral nature is higher than the intellectual, though they were ready to make great sacrifices for a better mental development. Such schools, and those upon the same plan that sprang up all over the country, have always stood firm for that idea, and have scorned any system of training in which character and intellect did not go hand in hand. It must be admitted that they have sometimes held a narrow creed, and have made mistakes of judgment; but no creed is so stultifying as worldliness, and these schools have always been essentially Christian.

In some of these schools it used to be the custom, and perhaps it is so still, to send home reports not only of the scholarship of the pupils, but of their conduct, promptness, care of health, care of wardrobe, care of room, and the cash account. Some of the clever girls were impatient of such oversight. If their reports for scholarship stood high they troubled themselves very little about holes in their stockings or dust in the corners of their rooms. I remember once hearing a group of girls discussing the matter. They were all bright and neat and pretty and well-intentioned girls; but some of them thought

no harm was done if they saved their stockings for their mothers to mend, or if they ate candy without permission, or if they whispered to their room-mates after the bell for the lights to be put out at night. One of them, however, was of a different mind. She was the most beautiful girl of the group. I see her now as she stood among them, stately and fair, with her golden hair and deep blue eyes. She was also one of the most intellectual of the girls, and moreover so full of life and spirit and fun that she was popular even with those of her schoolmates who could not endure "a dig." And this is what she said: "I should hate to fail in a lesson; but I should feel a great deal worse not to have a perfect mark for care of room, or wardrobe, or for any of those things."

"How can you say so, Mary?" cried a lively girl. "When the teachers are so fussy, too!"

"Why, don't you see," returned Mary, very earnestly, "I might try my best, and still fail in a lesson. I might not understand it, or I might forget. When my father and mother see my report, of course they think of that. But I can be prompt, and I can keep all the rules; so if I have low marks in my general report, they will know that I am to blame. I could not bear to send home such a report as that."

I think she was right. Perhaps the rules were too stringent, and their multiplicity may sometimes have made the girls nervous; though for that matter, if all the girls had had Mary's spirit, the rules could soon have been modified. The point, however, is this: we ought to care more for the kind of excellence which depends on our own will than for that which depends on our natural gifts, for it is the will which gives a moral quality to an act.

This is the spirit which I should like to see animating not only every girl, but every man, woman, and child. It is akin to religion. Perhaps it is the strongest element in religion, for it is the "consecration of ourselves to the best."

HOME CULTURE

Justice and Truth

By ELIZA CHESTER

THE best women are prone to be unjust. Women whose aspirations are the highest, whose wills are so disciplined that they do not hesitate a moment before any hard duty, who are full of love to God and man, fail here. This is partly because their feelings are strong, and mislead them; but partly I believe because they have not learned to think.

A girl may wonder what good it can do her to detect a fallacy in geometry or to weigh the evidence for and against a scientific theory or a historical fact; but every exercise of this kind helps to form such a habit of just thought that it will probably become harder and harder for her to join in careless gossip about an acquaintance. She will not be likely to condemn anybody easily on hearsay, but will always wish first to hear the other side.

Fortunately for the dull girls, who find geometry and Latin and science beyond them, these are not the only subjects that train us to think justly. The most stupid girl can make a moral stand when she hears a bit of scandal. She may insist on suspending her judgment till she knows the truth.

Justice and truth are two sides of the same virtue. I do not believe that any of my readers ever intentionally tell a lie. I know that some women do so, but they are not the women who are interested in self-culture. Still, most of us are not perfectly truthful. Let us not deceive ourselves by thinking that we are, for then we shall never give ourselves the chance to improve.

We have different temptations, and they do not assail us in the form we have prepared for; accordingly, we yield before we quite know what we are doing.

I once knew a high-minded girl of good intellect who was too ambitious. Her geometry teacher put a great strain upon her pupils by giving them a book to study which contained full proofs of the propositions, but forbidding them to read a word beyond the statements. It required special care to look at the figure and not see something more. "Oh, dear," sighed one of the class, "when we say the Lord's Prayer in concert in the morning, and come to the passage 'Lead us not into temptation,' I always think of the geometry lesson." Well, this temptation was too much for our heroine. She could not always prove the propositions for herself, and she could not bear to admit that she could not. She was a truthful girl, but after working herself nervous over a difficult theorem, she did sometimes let her eye wander down the page till she saw some enlightening reference. She tried to still her conscience by saying to herself that she did not really read the proof. So she won honors in her examination and went triumphantly on her course. But her heart was sore. Time passed on. She was about to graduate, and she could look back on four years of as fine work as had been done by any girl in school. At last, however, she could bear her trouble no longer. She went to her teacher and told the whole truth, feeling that if she were publicly expelled from the class, it would be better than to live with her fault unacknowledged. The punishment given her was that in the stress and hurry of commencement preparations she was obliged to take a wholly new geometry and work through every proposition in it for herself. To get the time for this, she had to relinquish her part in the commencement programme.

I think such a confession showed strong moral power. I tell this story for two reasons—to suggest that he "who thinketh he standeth" still has need to "take heed lest he fall," and that when we clearly admit that we have done wrong, we may—

> "rise on stepping stones
> Of [our] dead selves to higher things."

I think all ambitious girls have a kindred temptation, though I do not mean that it often presents itself in just this form. But some of you are silently aware, if you are honest with yourselves, that you like to appear a little wiser, a little more learned, than you really are.

We all conceal our defects of all kinds as much as we can, and we have a right to do this. It would be an injury to others as well as ourselves if we went about proclaiming our shortcomings. It is not a very good plan to talk much about ourselves even to our dearest friends. But there is a faint line dividing the reserve of self-control which leads us to try quietly to correct our faults instead of talking about them, and the reserve we practice for the sake of making others believe we are better than we are. No one but ourselves can decide where this line lies; but if we aspire to be truthful, we must take heed that we never go beyond it.

Another temptation to untruthfulness which besets many women comes from the desire to attract others. This is strongest in some of the loveliest characters, for a gracious woman who has tact can so easily say something very sweet, yet not altogether untrue, which flatters her hearer, and reacts in making the speaker beloved and admired. Tact is a dangerous gift. Here, too, the dividing line between right and wrong is very faint. Bluntness is not necessarily truthful any more than flattery is. Every large-hearted, loving woman does really see a thousand good and delightful qualities in those about her which the careless pass by unheeded. Her deep sympathy, too, often shows her that the need for recognition is very real to many, indeed to most of us, however firmly we may seem to stand alone, and she longs to give it.

> "Hast thou . . .
> . . . loved so well a high behavior
> In man or maid that thou from speech refrained?"

Those who live in this spirit are noble men and women. I often think of the words of a friend, "The best people are those we shouldn't be willing to let hear us praise them." And yet most of us cannot be our best without the warm nour-

ishment of some genuine praise. Now, when the time comes for a woman—or a girl—to speak an appreciative word to one in need, how shall she be sure to say just enough and not too much. For one thing, she must be careful to tell the truth; and for another thing, she must keep her own longing for an appreciative word in return sternly in the background. Love begets love, and appreciation appreciation; but anything like a mutual admiration society is nauseating, and any interview which seems likely to end in that way must come to a peremptory close.

Sometimes our heart so overflows with love and admiration of another that we cannot help speaking. It is not that the one to whom we speak needs our words, but that our gratitude for the blessing which comes to us out of the fullness of the life of our friend must have relief in expression. It is right for us to speak. But how doubly wrong it would be for us ever to simulate such a feeling!

In questions of truth, there is danger of losing sight of moral perspective, to use a phrase of Dr. James Freeman Clarke. I remember a young lady who was so morbidly conscientious in the matter of speaking the truth that one night when a sick friend with whom she was watching asked her what time it was, she could not be contented till she had consulted several clocks, as well as her own watch, which she feared was not quite right, and then she said hesitatingly, "It is about five—no, six—minutes past twelve!" Of course she wearied and annoyed the invalid, and though she was a truthful young lady, I do not think she was necessarily thoroughly truthful in feeling and action. I believe the chances are against her. No one can distort the conscience like that and still keep the balance which perfect justice requires.

It is not the girls who exaggerate absurdly in their picturesque conversation who really misrepresent the truth, but those who lay on just enough of the false coloring to make us suppose that the colors are true. When Sam Weller talks about "double million magnifying glasses of hextra power," we do not feel any need of correcting his language in the interests of truth, even though we may hold the opinion that hyperbole

is a figure of speech which must enter sparingly into elegant diction.

I will make one or two suggestions as to ways of cultivating truthfulness. First, let us avoid temptation as far as we can. If a girl is tempted to look into her book while reciting a lesson, she must leave it in her desk. If she knows that her kind words to her friends are usually overkind it would be a good plan to avoid all personal conversation for a while.

Second, we can often help others in a negative way by avoiding embarrassing questions. All of us have affairs and even opinions which we have a perfect right to conceal; but if anybody asks us a direct question about them, we are often in a cruel dilemma. If we show any hesitation or say boldly that we do not wish to answer, that is often in itself a complete answer. A truthful woman loves truth in others as well as in herself, and she can often give efficient aid to her friends by abstaining from a question she wishes to ask. If it is about some delicate matter which she thinks her friend wishes encouragement to confide to her she can easily make it clear that she would be glad of the confidence without putting a direct question.

HOME CULTURE

A Spirit of Love

By ELIZA CHESTER

NOTHING is so great as love. But how can we make ourselves love anybody; and who cares for forced love?

"Mamma says I must be sincere," said a fine young girl, "and when I ask her whether I shall say to certain people, 'Good morning, I am not very glad to see you,' she says, 'My dear, you must be glad to see them, and then there will be no trouble.'"

One thing is sure. We must realize that the spirit of love is essential to us, or we shall spend our strength on things not essential. I once knew a child who had no mark for absence or tardiness during a whole year at school. The energy and perseverance she showed in earning such a record are praiseworthy. But there was one day in the year when her brother was to set out on a long and dangerous journey. There was reason to think he might never come back. The child was full of grief at the parting, and yet she believed she ought to give up the last precious hours with him and go to school. It was heroic, but did she not put a false emphasis on punctuality? She did not understand that love is greater than punctuality. Every other day in the year she had been right, but this day I believe she was wrong. When we once realize the need of a loving heart, what can we do to nourish it? At least we must learn to be unselfish. I remember a young lady who died long ago whose heart seemed to overflow with love to everybody in the world. Yet she had two or three strong antipathies. She was a teacher, and among her scholars was a young girl so

wanting in tact that she made herself disagreeable to everybody. The teacher owned that she could hardly bear to speak to her even in the class; but when she had owned it, she became aware that she was wrong, and she determined to change her feeling. She began by making a distinct effort every day to do some kindness to her pupil. She would not shrink from her any longer, but took special pains to meet her and talk with her. Much sooner than she had expected she found herself really caring for her *protégée*. The girl had many good traits, though they did not appear on the surface; but as soon as the teacher began to know her, they were evident. Of course, the pupil became more passionately attached to her teacher than to any one else in the world, so that as a reward of her kindness the teacher was forced to be more kind, for the pupil followed her footsteps everywhere. Yet the teacher did not flinch. She even took the girl's cold, clammy hand—which she had once said, with a shudder, made her feel as if she had grasped a fish—in her own warm one, and seemed glad to give something of her own vitality to the forlorn young creature.

I do not know whether such a victory would be possible to all of us even if we had the courage and patience to fight with our prejudices so bravely. This teacher was deeply religious. She had a positive belief in the power of God to lift us above ourselves, and she definitely prayed for help in her struggle. She did really win, for she truly loved the girl who had so repelled her.

This is the strongest case of the kind that ever came to my personal knowledge. But there is—

> "The possible angel that underlies
> The passing phase of the meanest thing."

It is the "possible angel" we must look for, and there is probably no way of finding it so quickly as by active kindness.

But who cares to be loved from a sense of duty? It is very well to try to love other people, but do we want them to try to love us? If we resent that, it is all the more necessary for us to be so lovable that nobody can help loving us.

What is it to be lovable?

I know a lovable young girl who is very poor. She is upright and industrious and sensitive; but she is also so loving and grateful that everybody likes to help her. The most commonplace kindness makes her beam with delight. She loves everybody and thinks everybody is actuated by the noblest motives. She wishes she could help others. As a matter of fact, she always gives more than she receives, though her gifts are intangible, and neither she nor her friends recognize them as gifts. But she clears the atmosphere wherever she goes. Haughty young women who snub half their associates unbend to her. It is so impossible for her to conceive that any one can be capable of snubbing her, that she gives a warm greeting to these stately belles, and they thaw before they have time to remember their dignity. I do not mean that she ever forces herself upon anybody. She is peculiarly thoughtful in such ways; but when she does meet any one, her instincts are so generous and noble that she does not stop for the moment of suspicion which wrecks so many good but self-conscious girls, before her glorious smile shines out and her eager voice speaks a welcome. If she had a million dollars she would greet a poor girl in that way, and she simply cannot conceive that all the girls who have a million do not feel as she does.

The vitality of her temperament no doubt adds to her charm. If her blood were more sluggish, she might pause for the one fatal moment, and after she had seen the cool face before her clearly it would be too late to smile. And yet these proud young girls who are contributing to her education (and feel themselves much puffed up by their charitable deeds) love the sweetness of that smile, and go away glowing with the sense of their own graciousness. They are glad that she makes them so gracious, and they love her.

Do we love even those we love best with full measure? We depend on them, and enjoy them, and cannot endure their loss; but all that may fall short of love. It is possible to cling very closely to our friend in a weak and selfish way. It is an overflowing heart which gives as freely as it takes.

Can we not enter more completely into the lives of those

dear to us? Can we not prune our own selfish fancies so that instead of demanding everything from our friends, we may give without stint to them?

There is a peril in an intellectual life. It is easy to be so absorbed in study that we forget to live. It takes time to love. It is true that love is not bounded by time. Our hearts may be swelling with love while we are doing the most trivial things. The little girl, to whom time seems unlimited, who begs to make a pudding to surprise papa at dinner, is alive with love to her very finger-tips even while she is beating the eggs and mixing the butter and sugar; and the young lady who is taking lessons at the cooking-school, to fit herself to add comfort to the life of the young man she has just become engaged to, will work over her recipes with an ardor which transfigures them to poems. No doubt there is many an overburdened mother who has not a minute to herself from sunrise to sunset, whose drudgery is happiness, because it is a means of expression of the love within her for those who are to wear the clothes she makes and to live in the rooms she sweeps. Whenever we are doing mechanical work, even when it is not done for those we love, our thoughts are free, and we may give them to our friends, though it is not true that all hand-workers do thus employ themselves. But with intellectual work it is different. To study, we must not only be alone and silent, but we must be absorbed in what we are doing. Even if the aim of our work is the good of others, we cannot think of them while we are doing it; and if we work hard, we become more and more involved in our studies and perhaps less and less able to shake off their yoke.

When we are absorbed in thought, petty interruptions are almost unendurable, and none of us can be too careful not to disturb others in this way; but every time we suffer ourselves to give way to irritation when we are interrupted, it is an admission that thought is more to us than life, and that intellect is more than love. I do not mean, of course, that we should allow many interruptions from children and others whom it is our duty to train in habits of thoughtfulness; but that where we have no such duty or right, there can hardly be better dis-

cipline for us than the constant remembrance that nothing we are trying to learn can be worth quite so much as the power to enter sweetly into the little needs and wishes of others.

We must be generous in giving our time to others if we ever hope that love in us may grow to be a vigorous plant, but I do not mean that we should give time to gossip. I know sisters and friends who spend most of their time together in reading aloud to save themselves from talking over other people *ad nauseam*. It is as bad to give too much time to our friends as too little. Interchange of thought and experience and life is good, but when the conversation begins to grow weak, it is time for silence, and perhaps it is time to be alone.

Sympathy is an essential part of love. I have long thought that true sympathy has an intellectual quality. The very best of sympathy is perhaps independent of the intellect, for a child or even an animal may show that it suffers with you, simply because it loves you. But while we welcome the sympathy of a child who cannot understand our trouble, most of us are irritated by the incompetent pity of older people who ought to comprehend our position, but who get no further than to be sorry for our suffering whether we are right or wrong. I know that some of the most sympathetic people are far from being learned, indeed there is always danger that learning will choke the growth of sympathy; but it is by using the powers of thought, memory, and imagination in entering into the trials and problems of other people that we are finally able to put ourselves in their places and feel intelligently for them. Then, as we are not blinded by personal feeling, we may often see the right course more clearly than our suffering friend, and be able to give the wise and firm support needed at this crisis.

Intellectual sympathy with all about her, it seems to me, is one of the highest aims one who desires self-culture can set before herself. Sympathy with all about her, I have said. Can we love everybody? Do we not weaken ourselves in the attempt to love everybody? Can there be any enthusiasm in love that is divided among so many people? Can we love anybody very rapturously when we love so many? In answer, I will say that among the people I know those who have shown

the most intense love for a few friends are also those who have given the largest measure of generous affection to everybody they have come in contact with, from the servant in the kitchen to the fellow-traveler of a day whom they are never to see again.

Dante tells us again and again that love is the one thing that is inexhaustible. The more we love the more we can love. The more that we are loved, the more we can love in return, for "he that loveth is born of God," and has a part in what is infinite.

Table-Talk

THERE are, Heaven be praised! very few professional talkers in America. The popular verdict has pronounced your "fine conversationalist" a bore. The days of the elaborate story-teller are over. People who have elaborate stories or opinions know their market value, and usually put them into print at so much per page. We all declare that we are in too much of a hurry to write long letters or to study our words. We may preach, paint, or reform the world; but our intercourse with our friends must be short, ready, compact, made up of necessary question and answer. There is, in fact, a little danger that we shall ignore the importance of conversation altogether, especially at home. "At a man's own table," we all say, "he surely can be at ease and slipshod in his talk"

Now, there is absolutely no limit to the slipshod quality of table-talk in most families. Decent people, of course, are careful about the children's grammar, and guard their morals against injury even at breakfast. But there precaution usually ends. Mother and father conduct the training of the young folks by certain formal means, family worship, Sunday observances, rule upon rule, precept upon precept, and then inculcate, by their manner and words at the table, faults of character, less tangible, but quite as fatal, as those against which they have preached.

The first and most common mistake is that the children hear too much of themselves. Especially is this the case in families where the parents are conscientious, and have made their children the first object in life. They have a well-con-

sidered theory to meet every point in Joe's and Jenny's career, from teething to matrimony. The young folks learn to consider themselves the sole objects of the labor, thought, and prayer of the little world in which they live. Their faults and virtues are incessantly discussed in their presence. The chance visitor is regaled with an account of Joe's crooked teeth or Jenny's musical ear. No matter how eminent for wit, learning, or piety the guest at the table may be, his conversation is not held to be half so important by father or mother as the silly, pert twaddle of the young folks, and the young folks know it. The result is inevitable. Their children, if they do not become selfish, are made, at least, intolerably self-conscious; school and college do not diminish their conceit, and it needs years of hard friction with the world, and a wrench of disappointment at its neglect, as bitter as death, to give the man and woman a proper estimate of themselves, and to make useful and rational people of them.

Another mistake in ordinary family talk is that it centers exclusively on home interests and on people, instead of ideas or things. Month after month, year after year, the same unceasing dribble goes on over Biddy's shortcomings, the crop of potatoes, Squire Potts's neuralgia, Sally Hall's flirtation; and this not among vulgar, ignorant people, but men and women of culture and refinement. It would be a good rule to establish at every table that people should seldom be mentioned, and dress never. No education can enlarge the minds of children constantly cramped by such petty bounds. The only remedy for such belittling thoughts, is for parents to test their own position in the world, and to find out how insignificant a place they and their village and their state hold in it. They would begin to learn that life was given them for nobler ends than unending chatter over a new gown or the gossip of their set.

Another glaring mistake is, that many Christian people who are zealous for the conversion of the world, and who besiege the Almighty with prayers for their children, sit down at the table daily with gloomy faces and morbid talk, or snap, grumble, and scold servants, children, or each other. Children and

servants are sharp-eyed: they put little faith in a religion which is not stronger than dyspepsia or nervous debility. In short, it is by this petty table-talk that all religion, morals, and rules are tested by the young. It is worth while for every parent to consider what kind of teaching is given at every meal.

HOME GRACES

Making Presents

IT certainly seems a little odd that so general a custom as that of making presents should often be as perplexing as it is pleasant. It would seem as if, money and taste being taken for granted, the task of selection, especially in our cities where every taste and almost every person can be suited, would be quite an easy one.

The common objects in the purchase of presents are very few; we want, in the first place, to express regard, then to please our friends, and finally to avoid duplicating anything they already possess or are likely to receive. But the trouble is, that purchasers too rarely put these objects definitely to themselves. The one fact before them is that they are to select and buy a certain number of gifts, and from this vagueness arises half the trouble. It is not likely to be true, that what is suitable for mother may also do for John, or that Paul and Pauline may have identical tastes. The bride who receives a half-dozen molasses pitchers, as many soup ladles, any number of sugar tongs, and teaspoons by the score, may be pardoned if she has something of the feeling that prompted a young clergyman to say, in sending a bushel of slippers to a New Year's fair, that the ladies of his congregation, in presenting him with them, must have thought he was a centipede. A certain bridegroom cut the knot tied by the duplication of presents by sending all the fans, except one, received by his wife, back to their donors, asking them to please change them for something else. Very few persons, however, have as much moral courage as he. Donors are often obliged to see the struggle in a friend's manner as he endeavors to make his appreciation of the intention conquer his sense of the unsuitability of the gift.

The most evident ground of choice would seem to be found in the friend's personal taste. There is no excuse for us if we send bronzes to the young lady who cannot tell them from Berlin iron, but who knows genuine coral at a glance; nor for wasting books on people who have no time to read, or rare old china on those who think nothing better than a granite coffee-cup. A very little reflection will teach us to send our various presents where they will at least find appreciation.

But the real principle in this matter has not yet been here expressed. It is not enough to give suitable gifts, nor to avoid sending our coals to Newcastle. What we really want to express is personal association. If the article is of value in itself alone, our friend might as well buy it for himself, and we make a pauper of him in giving it. But if it has direct reference to him, and if it expresses us as well as our regard, it has a value that neither money nor taste can otherwise give it.

We get at this principle in the purchase of gifts by making them express the point of harmony between us. We are all many-sided, and choose our friends, not for their likeness to each other, nor because they all suit one phase of our character. We love two alike, although they are so dissimilar that they cannot agree, but each of them suits us in different ways. We know why we care for each, and so it is not difficult to give it expression. Therefore, although you and your friend may care for both books and pictures, if you talk of twenty books to one picture, let your gift be for his library shelves, not for its walls. If you go to concerts together, send her music or something upon the subject; if he receives you in his laboratory, send your remembrance there, or if he is always eager to show you a new fossil or a curious shell, remember that geology and conchology each has its literature, its rare specimens. In this way our gifts are a benefit not only to those who receive them, but also to ourselves.

HOME GRACES

Heroism Begins at Home

WE often hear people speak of a heroic action with a certain surprise at its performance not altogether complimentary to the performer. "He forgot himself," they say; "he surpassed himself"; "he was carried away by a noble impulse." This is not true. A man does not forget himself in emergency—he asserts himself, rather; that which is deepest and strongest in him breaks suddenly through the exterior of calm conventionalities, and for a moment you know his real value; you get a measure of his capacity. But this capacity is not created, as some say, by the emergency. No man can be carried further by the demands of the moment than his common aspirations and sober purposes have prepared him to go. A brave man does not rise to the occasion; the occasion rises to him. His bravery was in him before—dormant, but alive; unknown perhaps to himself; for we are not apt to appreciate the slow, sure gains of convictions of duty steadily followed; of patient continuance in well-doing; of daily victories over self, until a sudden draft upon us shows what they have amounted to. We are like water springs, whose pent-up streams rise with opportunity to the level of the fountain-head, and no higher. A man selfish at heart and in ordinary behavior, cannot be unselfish when unselfishness would be rewarded openly. If he will not be unselfish when he ought, he cannot be so when he would. Is it not a question practical for every home: What sort of characters are we, parents and children, forming by every-day habits of thought and action? Emergencies are but experimental tests of our strength or weakness; and we shall bear them, not according to sudden resolve, but

according to the quality of our daily living. The oak does not encounter more than two or three whirlwinds during its long life; but it lays up its solid strength through years of peace and sunshine, and when its hour of trial comes it is ready. The children of to-day, protected, cared for now, must soon begin to fight their own battles with the world—nay, more, must *make* the world in which they live. The future America lies in these little hands. They are

> "Brought forth and reared in hours
> Of change, alarm, surprise."

What shall we do to make them sufficient for the times upon which they have fallen?

HOME GRACES

Good Taste in Dress

THE first requisite in a lady's toilet is cleanliness. Fastidiousness on this head cannot be carried too far. Cleanliness is the outward sign of inward purity. Cleanliness is health, and health is beauty.

We will begin, then, with the business of the dressing-room, which can be quite well performed in three-quarters of an hour, or even less. To sleep too much is as trying to the constitution as to sleep too little. To sleep too much is to render one's self liable to all kinds of minor ailments, both of mind and body. It is a habit that cannot be too severely censured, especially in the young. No mother has any right to allow her young daughters to ruin their tempers, health, and complexions by lying in bed till nine or ten o'clock. Early rising conduces more to the preservation of health, freshness, and young looks than anything in the world, and even to the proper preservation of our mental faculties.

The bath is a most important object of study. It is not to be supposed that we wash in order to become clean; we wash because we wish to remain clean. The bath should be taken by a person in good health once a day in winter, and twice a day in summer. For persons of really robust constitutions a cold shower bath may be recommended; but as a general rule the sponge bath is safest and most convenient. Cold water refreshes and invigorates, but does not cleanse: those persons, therefore, who daily use a cold bath in the morning, should frequently use a warm one at night.

A tepid bath, varying from 85° to 95°, is the safest for general use, the more particularly as it answers the purpose

both of refreshing and cleansing. It is not well to remain in the bath for longer than two or three minutes. A large coarse sponge is best for the purpose. It is advisable to wet the top of the head before entering a cold bath. Whether soap be used or not, it is well to apply the flesh-brush gently to the face and vigorously to the whole body. Nothing improves the complexion like the daily use of the flesh-brush. When the brushing is concluded, a huck-a-back or Turkish towel should be used for the final process of drying.

The teeth must be scrupulously cared for. If proper care were taken of the teeth in youth, there would be less employment for the dentist in after-life. Very hot and very sweet things should be avoided. The teeth should be carefully brushed, not only night and morning, but after every meal. Very hard tooth-brushes are not advisable, and a simple tooth-powder of common chalk is safer and more effectual than any quackeries. The onion, we need scarcely observe, must be the forbidden fruit of the Eve of the nineteenth century. Indigestible food is also certain to affect the sweetness of the breath. As soon as the breath becomes unpleasant, one may be quite sure that the digestive machinery is out of order.

The nails must always be fastidiously clean, and never allowed to grow inordinately long. In cutting the nails every care must be given to the preservation of the shape, and to the removal of superfluous skin. A liberal use of the nail-brush, warm water, and best Windsor soap will insure the preservation of a delicate hand. Gloves must of course be worn out of doors; and even indoors as much as possible.

The hair requires a good deal of care, though of the simplest and most inartificial kind. The secret of fine and glossy hair is a clean hair-brush; and ladies who keep no maid to perform those offices for them, should wash their hair-brushes in hot water and soda every few days.

Once secure the perfect cleanliness of your hair-brush, and the rest will be easy. Brush the hair carefully both at night and morning; let it be occasionally cleansed with yolk of egg beaten up, or a mixture of glycerine and lime juice, and you will find no need to resort to hair doctors or quacks. Pomade

and oil are strictly to be avoided; but after a sea-water bath, or during a sea journey, a little warm pomade will be useful in softening the hair.

Above all things, never attempt to change the color of the hair by means of fashionable dyes and fluids. Color so obtained cannot harmonize naturally with the skin, eyes, and eyebrows that Nature has given. Practices of this kind are simply and strictly immodest. Let ladies be careful in regard to diet, take regular exercise in the open air, wear broad-brimmed hats in the sun, and veils in the wind; let them avoid pearl powders and washes of every kind; let them, above all things, go early to bed, and rise betimes in the morning; and if by so doing they are not made "beautiful forever," they can never be made so.

The face should never be washed when heated from exercise. Wipe the perspiration from the skin, and wait till it is sufficiently cool before you bathe, even with warm water. Rain water is best for the bath. In case of any eruption upon the skin, no time should be lost in procuring medical advice. He who doctors himself, says the proverb, has a fool for his physician.

With regard to Dress, it is impossible to do more than offer a few general observations. The fashion of dress is of to-day; but the æsthetics of dress are for all time. No matter to what absurd lengths fashion may go, a woman of taste will ever avoid the ridiculous. The milliner and dressmaker may handle the scissors never so despotically, but in matters of color, harmony, and contrast they remain under the control of their employer. Dress, indeed, may fairly claim to be considered in the light of a fine art. To dress well demands something more than a full purse and a pretty figure. It requires taste, good sense, and refinement.

A woman of taste and good sense will make dress neither her first nor her last object in life She will remember that no wife should betray that total indifference for her husband's taste which is implied in the neglect of her appearance; and she will also remember that to dress consistently and tastefully is one of the duties which she owes to society.

There is a Spanish proverb which says, "Every hair has its shadow." So, in like manner, every lady, however insignificant her social position may appear to herself, must exercise a certain influence on the feelings and opinions of others. If, therefore, the art of dressing appears either too irksome or too frivolous to such of the fair sex as are engaged in serious occupations, let them remember that it performs the same part in beautifying domestic life as is performed by music and the fine arts in embellishing the life moral and spiritual. So long, therefore, as dress merely occupies so much time and requires so much money as we are fairly entitled to allow it, nothing can be said against it. When extravagant fashions are indulged in—extravagant habits fostered at any cost and under any circumstances—the critic is quite justified in his strictures, however severe. Dress, to be in perfect taste, need not be costly; and no woman of right feeling will adorn her person at the expense of her husband's comfort or her children's education.

"As a work of art, a well-dressed woman is a study." Her toilet will be as well chosen at the family breakfast table as at the ball. If she loves bright colors and can wear them with impunity, they will be as harmoniously arranged as an artist arranges his colors on the palette. If she is young, her dress will be youthful; if she is old, it will not affect simplicity. She will always follow rather than lead the prevailing fashion, and rather follow her own fashion than violate good taste or common sense.

The golden rule in dress is to avoid extremes. Do not be so original in your dress as to be peculiar; and do not affect fashions that are radically unbecoming to you. Ladies who are neither very young nor very striking in appearance cannot do better than wear quiet colors. Ladies who are not rich can always appear well dressed, with a little care in the choice and arrangement of the materials. Whatever the texture of the dress, it should be made by the very best dressmaker you can afford. As well go to a third or fourth rate dentist, music-master, or doctor, as go to a third or fourth rate dressmaker. The dressmaker is a woman's good or evil genius.

Morning dress should be faultless in its way. For young ladies, married or unmarried, nothing is prettier in summer than white or very light morning dresses of washing materials. Light dresses must be exquisitely fresh and clean, ribbons fresh, collars and cuffs irreproachable. All stuffs are to be rigidly eschewed except those of the very finest kind. Morning dress for elderly ladies of wealth and position should be of dark silk. Jewelry, hair ornaments, and light silk dresses are not permissible for morning wear.

Walking dress should always be quiet. Rich walking dresses attract attention, which in the street is not desirable. For the carriage, a lady may dress as elegantly as she pleases.

Elderly ladies should always dress richly. Any thin old lady may wear delicate colors, whilst a stout, florid person looks best in black or dark gray. For young as well as old, the question of colors must, however, be determined by complexion and figure. Rich colors harmonize with rich brunette complexions and dark hair; delicate colors are the most suitable for delicate and fragile styles of beauty. For ball dresses light and diaphanous materials are worn; silk dresses are not suitable for dancing. Black and scarlet, black and violet, or white, are worn in mourning; but ladies in deep mourning should not go to balls at all. They must not dance, and their dark dresses look out of place in a gay assembly.

At dinner parties, unless of a small, friendly kind, only the fullest dress is appropriate. Demi-toilette can be worn at unceremonious dinners, and even high dresses, if the material be sufficiently rich. It is better to wear real flowers at large dinner parties, but artificial ones at balls; since the former would droop and fall to pieces with the heat and the dancing.

Much jewelry is out of place for young ladies at any time; and, indeed, there is as much propriety to be observed in the wearing of jewelry as in the wearing of dresses. Diamonds, pearls, rubies, and all transparent precious stones belong to evening dress, and should never be worn before dinner. In the morning, one's rings should be of the simplest kind, and one's jewelry limited to a good brooch, gold chain, and watch.

Diamonds and pearls are as much out of place during the morning as a low dress or a wreath.

It is well to remember in the choice of jewelry that mere costliness is not always the test of value; and that an exquisite work of art, such as a fine intaglio or cameo, or a natural rarity, such as a black pearl, is a possession more *distingué* than a large brilliant which any one who has money enough can buy as well as yourself. Of all precious stones the opal is the most lovely and least commonplace. No merely vulgar woman purchases an opal.

Gloves, shoes, and boots must always be faultless. Gloves cannot be too light for the carriage, or too dark for the streets. A woman with ill-fitting gloves cannot be said to be well dressed, while to wear soiled gloves at your friend's *soirée* is to show her that you think lightly of herself and her company.

It may be remarked, by the way, that perfumes should be used only in the evening, and with the strictest moderation. Perfumes to be tolerable must be of the most *recherché* kind. Some people of sensitive temperament would be made ill by the smell of musk or patchouli.

Finally, let every lady remember Dr. Johnson's criticism on a lady's dress: "I am sure she was well dressed," said the doctor, "for I cannot remember what she had on."

The Gentleman's Toilet

The first requisite of a gentleman's toilet is undoubtedly the bath, which should be as bracing as the constitution will allow, and used morning and night in summer, and every day in winter. Country gentlemen who live much in the open air, and take plenty of exercise, have no excuse for shirking the cold shower bath; but denizens of cities and men who are obliged to lead very sedentary lives cannot indulge with equal safety in this luxury, and must never continue it in the teeth of reason and experience. Only physiques of finest quality can endure, much more benefit by, a cold-water shock all the year round; and though physique is always improvable, great reformation must not be attempted rashly. Let the bath of from

60° to 70° be freely indulged in by the strong, and even by the less robust, in summer time; but in winter the temperature varying from 85° to 95° is the safest. The flesh-brush should be vigorously applied to all parts of the body, after which the skin must be carefully dried with Turkish or huck-a-back towels. It is well to remain without clothing for some little time after bathing. Nothing is so healthy as exposure of the body to air and sun; a French physician has recommended the sun bath as a desirable hygienic practice. A bath in fresh water should always be taken after a sea-dip.

The next thing to be done is to clean the teeth. This should be done with a good hard tooth-brush at least twice a day. Smokers should rinse the mouth immediately after smoking, and should be careful to keep the teeth scrupulously clean. The nails should also be kept exquisitely clean and short. Long nails are an abomination.

The beard should be carefully and frequently washed, well trimmed, and well combed, and the hair and whiskers kept scrupulously clean by the help of clean stiff hair-brushes, and soap and warm water. The style of the beard should be adapted to the form of the face; but any affectation in the cut of beard and whiskers is very objectionable, and augurs unmitigated vanity in the wearer. Long hair is never indulged in except by painters and fiddlers. The moustache should be worn neat, and not over large.

A gentleman should always be so well dressed, that his dress shall never be observed at all. Does this sound like an enigma? It is not meant for one. It only implies that perfect simplicity is perfect elegance, and that the true test of dress in the toilet of a gentleman is its entire harmony, unobtrusiveness, and becomingness. Display should be avoided. Let a sensible man leave the graces and luxuries of dress to his wife, daughters, and sisters, and not seek distinction in the trinkets of his watch-chain, or the pattern of his waistcoat. To be too much in the fashion is as vulgar as to be too far behind it. No really well-bred man follows every new cut that he sees in his tailor's fashion book. Only very young men are guilty of this folly.

A man whose dress is appropriate, neat, and clean will always look like a gentleman; but—to dress appropriately, one must have a varied wardrobe. This should not, on the average, cost more than a tenth part of his income. No man can afford more than a tenth of his income for dress.

The author of "Pelham" has aptly said that "A gentleman's coat should not fit too well." There is great truth and subtlety in this observation. To be fitted too well is to look like a tailor's dummy.

Let the dress suit the occasion. In the morning wear a frock coat, and trousers of light or dark color, as befits the season. When in the country or at the seaside, gray or shooting costumes are best.

For evening parties, dinner parties, and balls, wear a black dress coat, black trousers, black silk or cloth waistcoat, thin patent leather boots, a white cravat, and white kid gloves. Abjure all fopperies, such as white silk linings, silk collars, etc.; above all, the shirt front should be plain. At small, unceremonious dinner parties, gloves are not necessary; but when worn they should be new and fit well. Economy in gloves is an insult to society. A man's jewelry should be of the best and simplest description. False jewelry, like every other form of falsehood and pretence, is unmitigated vulgarity.

Elaborate studs and sleeve links are all foppish and vulgar. A set of good studs, a gold watch and guard, and one handsome ring, are as many ornaments as a gentleman can wear with propriety. For a ring, the man of fine taste would prefer a precious antique intaglio to the handsomest diamond or ruby that could be bought.

Lastly, a man's jewelry should always have some use, and not, like a lady's, be worn for ornament only.

The necktie for dinner, the opera, and balls, must be white, and the smaller the better. It should be, too, of fine linen, or a washable texture, not silk, nor netted, nor hanging down, nor of any foppish production, but a simple, white tie, without any embroidery. The black tie is admitted for evening parties, and should be equally simple.

Colored shirts may be worn in the morning; but they

should be small in pattern and quiet in color. Fancy cloths of conspicuous patterns are exceedingly objectionable. With a colored flannel shirt always wear a white collar and wristbands. The hat should always be black; and caps and straw hats are only admissible in summer.

If spectacles are necessary, they should be of the best and lightest make, and mounted in gold, or blue steel. For weak sight, blue or smoke-colored glasses are the best; green glasses are detestable.

A man's clothes should always be well brushed, and never threadbare or shabby. No gentleman can afford to wear shabby clothes. An old hunting coat, however, is more coveted by the practiced sportsman than a new one; the bright clean "pink" being the indication of a novice in the field.

For the country, or the foreign tour, a gentleman will select a costume of some light woolen material, flannel shirts, thick boots, and everything to correspond. Dandyism is never more out of place than on the glacier, or among the Adirondack fisheries.

There are three things one should consult in the matter of dress if one would always appear like a gentleman, viz., expense, comfort, and society. If there is one thing in this world about which we can entertain any degree of moral certainty, it is that we must pay our tailor's bills. If, therefore, our means are disproportionate to our wants, we must remember the old proverb, "Cut your coat according to your cloth," and dress as well as you possibly can upon little money.

What People Should Not Wear

By MARION HARLAND

YEARS ago one of my babies happened to be in the parlor while I was entertaining a fantastically arrayed caller. The visitor was fond of children, and took the three-year-old boy on her lap and told him stories, the variety and coloring of which accorded admirably with her costume. The little man's eyes were large with wonder and amazement. When the lady had made her adieux and left the house, he stood at the front gate and gazed after her retreating form, until a corner of the street hid the gorgeous apparition from his sight. Then he turned to me questioningly:

"Mamma! A blue *dwess*, a purple cloak, and a *bwight wed* bonnet—is *that* good taste?"

The incident occurred thirty years ago, but to this day the query comes to my mind many times at home and abroad.

"I suppose," said a young Southerner to me when we were together in a New York dry goods store, "that *somebody* must buy those things or they would not be made."

"Those things!" were half a dozen elaborate mantles, some of electric blue, some brick-dust red, others coppery brown in color, all profusely ornamented with steel and jet beads, feather trimming, and ruffle after ruffle of lace In price they ranged from $45 up to $100. The woman who bought one, unless she had more money than has the average purchaser of ready-made wraps,—would be obliged to wear the remarkable garment until she and all her friends wearied of it.

A day in New York city convinced my girl friend that peo-

ple wore many things even more flashy than the mass of cloth, silk, lace, and beads that had attracted her wondering attention.

A few days ago I sat at a glove counter next to a plain-faced girl utterly devoid of that quality known as "style," which makes it possible for some women to wear dashing articles of dress. The box in front of this maiden contained gloves that were a dream of horror. Five minutes were spent in attempting to decide between the comparative merits of a pair of pale green atrocities, heavily-stitched and finished with olive, and a hideous combination of scarlet-and-white kid. The scales tipped in favor of Ireland's color, and they were borne off triumphantly by the satisfied young woman, who looked with pitying tolerance at me, upon whose unpretending hands plain black gloves were being fitted. Probably she understood my taste as little as I comprehended hers.

A nice girl burst upon my vision last week in a costume of such gorgeousness that for an instant it fairly took my breath away. It was ten o'clock in the morning, and the surprising apparition was in the same public conveyance with myself. Her gown was of white India silk, shot with brilliant cardinal. The foot-trimming, vest, V-shaped back, collar, and cuffs were of velvet of the same vivid hue, as was also the trimming with which the large, broad-brimmed hat was loaded. This structure was crowned with a mass of cherries, which, if real, would have easily filled a pint measure, and by their size and brilliant color delighted the heart of a horticulturist. The shoes that accompanied this costume were of red morocco, and the cardinal kid gloves were stitched with white. Had the wearer of the startling combination been a pretty, striking-looking girl, and had the occasion been a suburban lawn-tea instead of the elevated railway, one could have pardoned—even perhaps admired—the effect. As it was, it enhanced the homeliness of a far-from-pretty face, and gave a "fast" appearance to one whose dress was the only loud thing about her.

And here I pause to enter a protest against the custom prevalent among Americans during warm weather of wearing *décolleté* gowns on the street and in public places in the daytime. By *décolleté* I do not mean very low cut, but V-shaped

necks, sometimes only open in front, sometimes both in the front and back. They are undoubtedly cooler than high collars, but are as much out of place outside of the house as would be slippers and white silk stockings. Both are entirely proper for evening wear, or in the daytime in the privacy of the home, but they are undeniably common and vulgar with a walking or driving costume. Quite as disgusting are the sweeping light skirts with which many fair dames scavenger our dirty sidewalks in the summer. After trailing over a quarter-mile of dust, mud, cigar-stumps, and quids of tobacco, such a dress is a good subject for refining fires, without pausing to consider the germs of disease which may thus be swept up and lodged in the other clothing. Inexpressibly revolting is the thought of the filth which a would-be fashionable woman picks up and scatters about her.

To the credit of women be it said that *ladies* no longer allow their skirts to trail, although many human beings of the feminine gender still hold to this custom. While the graceful, long bell-skirt is still worn, its use by "nice" people is either confined to the house, or the train (short or long) is carried in the hand of the wearer. If a woman is too busy or too lazy to lift her dress, let her draperies be a full inch above the sidewalk, that she may at least be decent.

I note with distress the growing tendency to wear vivid colors and startling combinations on the street. In public it is better to be under than over dressed. Quaker simplicity is to be greatly preferred to too great elaboration, and in many circumstances a plain gingham shows the lady more truly than does satin or lace. When a woman wears to market her best silk gown, it is pretty sure evidence that it is the only place where she has an opportunity to show it.

Not only is texture to be considered in choosing the material for a costume, but the buyer must bear in mind her own peculiar style · and if as is often the case, she has no style, she should employ still greater care.

Any extreme of fashion is to be avoided. The only class of women who can afford to adopt extremes are those whose reputations cannot suffer by any undue attention and remark

they may excite. If a woman is small and undeveloped in figure, she may, with safety, indulge in full fronts and *couffante* effects, and in light colors. But if she be stout, let her study plain, "pointed" effects. She may wear stripes, but not plaids, close-fitting basques and straight skirts, leaving the many pleats and bunchy blouse-waists for her more slender sisters. Dark colors are always best for her. Another recent fashion of which I do not approve is wearing white shoes for town walking. For country lawns and for the house they are pretty; for the street they are "loud."

So much has been said in our daily papers about the "suspender" girl that I will not dwell upon her here. Her time is justly destined to be short.

I marvel that so few women—especially those who are inclined to fleshiness—adopt black as their only wear. Many say that their husbands dislike the somber garb, but were the sable costume lightened by some pretty color, would John object? Orange, violet, or red, covered with black net or chiffon, makes a pretty vest for a black silk or lace costume, and is bright and tasteful, while there is no lovelier combination than black and silver or delicate gray. Jet or steel trimming gives a handsome finish to a gown, and relieves dullness. Amid all the changes and chances of fashion, happy and safe is the woman who possesses a well-fitting black street dress and a handsome black silk, velvet, lace, or satin gown, for she need then never be under or over dressed.

CHILDREN IN THE HOME

Nursery Decoration and Hygiene

By CONSTANCE CARY HARRISON

"MY idea of a model nursery," said a fine lady, not long ago, "is a padded room, with barred windows, and everything in it, when not in use, hung out of reach upon the walls. Then, one might sit downstairs in the drawing-room and read, or practice, or receive, with a mind at rest." But what of the melancholy little starlings caged above, piping their woeful plaint, "I can't get out"? And, in many cases, it is no wonder they should want to get out.

To the nursery are generally consigned, year after year, all the faded fineries from downstairs, the worn carpets, the slightly soiled chintz, the decrepit tables and chairs. It is an asylum for retired furniture. This, of course, does not refer to the first nursery, fitted up with floating draperies of pink and blue, with fine embroidery and cobweb lace, with costly cradle and dainty basket, for the installation of the unparalleled wonder—His Serene Highness, Baby Number One—with a prime minister in attendance, to whom all this magnificence appears but dross, whose manner is of the mildly enduring sort, as becomes one who has been used to better things, but, in spite of all, condescends to exalt with her presence, for a space, these humble scenes!

During a little while baby reclines at ease amid his princely surroundings; but, by and by, when abandoned by his prime minister, the natural self-assertion of man takes possession of him. He kicks over the bassinet, rends his filmy envelope of

PLAY HOUR IN THE NURSERY

silk and lawn, makes ducks and drakes of the interior of his dressing-basket, sets the ivory brushes afloat in his bath-tub, and cuts his teeth upon any object within reach, other than the coral and bells provided for the purpose by an infatuated godfather.

Then, at last, does an indignant and long-suffering household turn upon this aggressive ruler, and send him into banishment. A usurper sits upon his throne, who is, in turn, displaced, and goes to join his hapless comrade condemned to hard labor in the third-story Siberia; and so until the ranks are full, till the pink and blue have faded out of the draperies, and a new baby has ceased to be a wonder.

To redress the wrongs of these little exiles, in the matter of brightening their place of retirement, is a task outside the limit of any society as yet organized in behalf of injured innocence, but none the less is worthy and important.

We enter the average nursery to find it, perhaps, darkened by heavy moreen curtains of a style compelling their retirement from any of the modernized rooms downstairs; with a velvet or Brussels carpet, with half-effaced pattern of lilies and roses, long since trodden into dingy uniformity of tint, and a rug of another color that, as they say in France, swears at all the rest. The paper upon the walls, soiled by finger-marks, has a pattern of green and yellow stripes. The furniture is cumbrous and shabby; the fire hidden from sight by an iron guard, where draperies forever hang.

Homely articles of wearing apparel depend from door and chair-backs; combs and brushes mingle with medicine bottles and spoons upon the dressing bureau If the nurse rallies, in a frantic attempt to put things to rights, her idea, generally, is to clear the floor of blocks and toys and rigidly taboo their reappearance—bidding the children to amuse themselves, very much as Miss Havisham solemnly exhorted poor Pip to play, when he, looking about vainly for the ways and means thereto, conceived a vague idea of turning somersaults! Over all, there is a tenement-house air that can hardly be realized by the visitor who has ascended, by slow degrees, through every stage of a beautifully decorated home.

This, not so common as of old, will be, in a short time, I hope, only the exception to the rule. There are sundry conditions leading to reform that cannot be too strongly enforced. It seems hardly necessary to suggest that the first essential is light—the pitiless foe to untidiness, the inspiration to cheerful thoughts, happy tempers, and healthy bodies. A nursery should, if possible, have a southern exposure—the windows guarded without by an iron network, which may be painted green with gilded top, rising above the level of the child's shoulder, lest he be seized with a fancy to stand up there and survey the world when nobody is near. Inside this network an ivy may be trained, and a few pots of hardy scarlet geranium, wallflower, and mignonette be placed, when spring comes in. To water these plants might be the reward for a day of good behavior in the nursery.

In this day of cheap and charming wallpapers, one has but to go to the nearest shop to find a dozen suggestions, any one of which will lend the nursery a charm, requiring but few additions, to transform any room into a cheerful home for the little folks. A dado of India matting, in red and white checks, is very popular, and goes far toward furnishing the room. In one nursery, the mother has left a space, three or four feet high above the weather-board, plain—for each child to contribute his own idea in decoration with pictures cut out of books and illustrated weeklies, and collected by himself.

Above, and not too high, should be hung pictures. Be liberal with these, and choice. Give your children Sir Joshua Reynolds' dainty little darlings for their companions, and engravings or plain photographs of any of the delightful little *genre* pictures of French, or English, or German art, that come to us so freely now. A picture with a moral will accomplish far more in early childhood than one of Æsop's fables. The first aspiration toward a career of true greatness may be struck into a boy's guileless nature as he stands gazing up at some scene which tells a tale of self-renouncing heroism.

"An open fire, and a kettle simmering upon the hob," are part of Sydney Smith's receipt for cheerfulness. His third ingredient, "a paper of sugar-plums upon the mantelpiece,"

would have a singularly demoralizing effect if introduced here! Hot air from a register, or from a close stove, though so universally condemned, is unfortunately too often used to be overlooked here; but an appliance to contain a liberal supply of water has lately been invented, and is now in successful use at the Nursery and Child's Hospital in New York, among other places, which is most valuable for moistening the air from furnace flues on its passage into a room. Where an open hard-coal fire is used, the plan adopted by our grandmothers is excellent. An ordinary kettle is set on a trivet by the open fire, and to the spout of this is affixed a tin tube, extended several feet above the level of the top of the fireplace, ending in a wide-mouthed funnel, through which the steam pours night and day, the kettle being kept continually full of water. By means of this unpretending device, moisture is so distributed about the room as not to be drawn immediately up the chimney, the close and parched atmosphere of an anthracite fire is made soft and pleasant, and, in cases of croup or scarlet fever particularly, the benefit is wonderful. So much for adherence to the dogmas of that high-priest of cheerfulness, Sydney Smith.

It has come to be regarded as indispensable to the new *régime* that all carpets covering the floor shall be banished in favor of "strips, and bits, and rugs." May I enter a modest protest in behalf of a nursery carpet? Not only do the children slip and trip continually upon scattered pieces of carpet, but baby, whom you have established with all his belongings upon an island of rug, persists in abandoning it for the most distant and draughty corner of the stained-wood floor. Where the furniture is light, a three-ply carpet, taken away to be shaken every spring and autumn, can easily be kept clean by a respectable nurse. The furniture should be solid, but not heavy. Each child should have a cot or crib to himself, with a free circulation of air about it. Where it is impossible to have another room for dressing purposes, three-fold screens can be used, made of stout muslin, stretched upon a frame, and covered by mother, nurse, and little ones with all that remains of the lovely Christmas picture books, rescued and cut out before it be too late. These pictures may be pasted also in the panels of the

doors, and gay lines of blue and gold and scarlet described around them. The paper-hangers have taken a great deal of this pleasant labor off our hands, by introducing a wallpaper covered with the well-known scenes from "Baby's Opera" and "Baby's Bouquet."

Curtains should be limited in quantity and light in texture. Any pretty cretonne, blooming all over with pink roses, and green leaves, and gay birds, will delight a child, and the day coverings to the nurse's bed may be the same. For the children's beds there is nothing like spotless white. Another form of curtain, useful because it can be repeatedly washed throughout the season, is of plain white cotton stuff, bordered with figured turkey-red and looped with bands of the same material. The only heading to these draperies should be a casing through which a light brass rod, fitted into sockets at each end, is run.

In regard to color, I should advocate leaving medieval blues and dull sage-greens below stairs, in the library or boudoir given over to high art. Give the little ones the A B C of decoration, with plenty of warm, honest red and

"blue,
Which will show your love is true.'

In your mantel decoration don't forget a clock! It is necessary to the nurse, and valuable in every way to the children. I know of one nursery where, at every hour and half hour, two little white-robed figures, with golden curls, run and stand before a small, carved, wooden shrine upon the wall to wait the coming out of the cuckoo, and, confessing their sins, beg his pardon for their naughtiness. To them, he is a veritable Mentor.

CHILDREN IN THE HOME

The Children's Hour

WHILE we talk to the housemother about giving an hour every morning to ordering and righting the details of comfort in her household, we must put in a claim on behalf of the children for an hour in the evening. Of course, every mother cries out that she gives her life to her children; they are on her mind night and day—she thinks, plans, works for them constantly. All very probably true, and yet the children may scarcely know their mother, or feel that they individually have any share in her. The more a woman actually works for her children, cooks, sews, or perhaps earns money for them, the less likely is she to sit down with her hands folded to talk to them, to listen to their little secrets and stories about the teacher and the schoolboys, to get into the very heart of their fancies and foolish plans and hopes. We insist upon the hour which shall be absolutely the children's, no matter what work or social claim must be put aside for it. Let any woman quietly reckon over the minutes of the day when she is her children's companion—not nurse, nor seamstress, nor instructor—and she will be startled into confessing that our plan is more needed than she thought. By the time their school hours and the necessary household occupations, and the time for meals, visits, and visitors, are subtracted, there is usually not a moment when the little creatures can feel that their mother is altogether their own. Especially is this true in city life, where nurses and governesses come in between them, and cannot well be put aside. Even in the evening, at the hour when almost every mother loves to hang over her baby and sing it to sleep, Tom and Jenny, grown out of babyhood, are sent off to their lessons,

and presently creep sleepily to bed, left to think their own thoughts as they go. Now, suppose every mother who reads this page should, for a month or two as a trial, set apart that lonesome evening hour as the children's. What if she does give up the opera or agreeable guests in the parlor? There are higher duties required of her than the study of Offenbach or hospitality. Let her leave her sewing behind; don't let her dress be too fine for Nelly to maul and climb over, nor her thoughts busy with anything but the children's talk. Silly as that may be, they are the keenest of observers; they will know instantly whether it is only mamma's body that is with them while her mind is far away, or whether she herself is as much in earnest, as eager to talk and to listen, as she is with grown people and strangers.

Nor need she fill up the hour with hints on behavior or morals; put off reproofs until to-morrow; let them slaughter their tenses or tell of their school scrapes as they choose—for this little while she is their friend—comes near to them. We know of one house where a poor seamstress puts by her machine every evening to play blind man's buff or marbles with her boys—"It will count for more than money," she says; and another where two bearded young fellows at nine o'clock eagerly clear away their Virgils and maps for "mother's talk," and think it the best hour of the whole day.

CHILDREN IN THE HOME

Hints on Education

By MARY BLAKE

AS a child grows older, and his intellectual nature begins to wake up, his endless "why?" and "what for?" are the keys with which he unlocks the hidden treasures of the strange world he has come to live in. As Tennyson says:—

> "In children a great curiousness is well
> Who have themselves to learn, and all the world."

I doubt if we always think of that when their irrepressible curiosity drives us almost distracted. When he comes running to you with some queer thing or other he has found, or asks you why you do this or don't do that, you may be sure that his perceptive faculties are beginning to stir themselves. Tiresome as his questions are, they show that his mind is wide-awake and ready to receive on that subject at least. A question he asks you, all eagerness to hear your answer, is worth twenty you ask him some time when he doesn't care a fig about it. Parents often persistently snub their children and "shut them up" for six or eight years, and then wonder why teachers never can get them to "open out" again. "Such teachers!" they say; "the children don't take the least interest in their lessons," never thinking that they did their best to take all the edge off their minds before they sent them to school to be "sharpened up." Even if the subject is one quite beyond your boy, and he can't understand your answer very well, the fact that he knows something about it will prepare his mind for a clearer understanding of it the next time he meets it. Of

course, it is of the first importance that your explanation shall be correct as far as it goes. Besides this, it is a source of great comfort to a child to feel that his parents care enough about what interests him to talk with him about it. May not the decrease of confidence which parents complain of in their grown-up children have its beginnings in the days of childhood, when neither father nor mother could spend time to answer their questions, and other people did?

In addition to teaching him about the things he naturally notices himself, you wish to show him how to keep his eyes and ears open to everything about him. His senses are his teachers, and the things he sees and touches are what interest him first. If his senses can be trained to accurate and constant observation, he has the elements of education in himself, whether he has the advantages of the schools or not. He will always

"Find tongues in trees, books in the running brooks."

This can be done in a great many ways, varying according to the tastes and mental capacity of the children as well as the different circumstances and talents of the mother. For instance, a mother is out with her children for a walk in the country, wheeling the baby's carriage. The children spy some flowers growing by the roadside, and ask in eager child-fashion, "Oh! what's that, mamma?" It is very natural and easy to say "Oh! don't touch it—it's nothing but a horrid weed—perhaps it's poisonous." The children's interest is dulled at once, and they run on, presently finding something else. The answer this time is, "That's a thistle; don't try to pick it—you'll prick your fingers." And so the mother trudges along, wearily thinking over her plans for to-morrow's breakfast, or wondering if her last year's traveling suit would "make over" for a school dress for Susie, while the children go frolicking here and there, getting into mischief, and, very likely, having a scolding before they get home, and all gaining nothing from their walk except the freshness which physical exercise and pure air bring to us in spite of ourselves. Now, suppose she says, as the children bring her the flower: "Why, that's a

Scotch thistle; how did you manage to get it without pricking your fingers?"—an implied commendation of the child's skill which he likes as well as you the praise of your canned strawberries ("hardly any one succeeds in keeping the real fruit flavor, you know"). The mother goes on to say: "See the pretty, soft, purple color, with all those 'prickers' around it, like soldiers guarding a beautiful queen. Do you notice how each flower, as you call it, is made of a great many little flowers? And there's one gone to seed. Get it, Charlie, if you can, and let's look at it." Now, the children's interest is wide awake, and they ask a whole bookful of questions. Baby, in her carriage, begins to be impatient at the interruption of her ride. "Let's walk along, and I'll tell you a story about it." So the mother tells how once, when the English army was creeping up at night to surprise the sleeping Scotch, a barefooted soldier stepping on a thistle alarmed the camp with his cry of pain, and the enemy was driven back in defeat, and how the Scotch, in memory of the event, adopted the thistle as their national emblem. The children enjoy the mother's interest in what has interested them; she, in her turn, is refreshed by the change of thought from her ordinary cares; and they all come home invigorated mentally as well as bodily.

Perhaps some day, in years to come, bending wearily over school-books, the child reads the incident of the thistle in his history, and as a flash of lightning illuminates a room at midnight, the whole scene stands out in his memory—the green-bordered roadside, the warm, level rays of the late afternoon sun touching the spires and roofs of the distant city, his little sister in her carriage, his mother's smile and voice; and the whole lesson is brightened by this reflection from his boyhood. In ways like these you can bind yourself with silken cords about his future. From what wrong and wickedness in his restless youth and early manhood little memories like these may beguile him, you cannot tell.

SICKNESS IN THE HOME

How to Care for the Sick

By SUSAN ANNA BROWN

BY almost all the civilized world, the name of Florence Nightingale is spoken with love and admiration. Any suggestions upon the care of the sick cannot begin better than by her story, which always brings to every one who hears it a thrill of longing to do something great and good for suffering humanity.

Many girls think that all they lack is the opportunity, and if they only had the chance, they could win the love and reverence of thousands of their fellow beings just as she did; but no one can start out of an aimless, useless life into a heroic one. The beginning of the path of glory is narrow and difficult, and often very dull.

Florence Nightingale had been nursing, among the poor tenants on her father's estate, for many years before the Crimean war began; so that she was all ready for the opportunity when it came. When, in that fearful time, soldiers were dying by thousands for want of proper care, England, at last, was aroused to a sense of her own responsibility in the matter, and it was decided to send nurses. Mr. Herbert, the Secretary of War, who had charge of the expedition, knew that he could never send a band of women to that foreign land to care for the soldiers, unless some one woman could be found who understood the whole matter, and could take charge of the entire company. There was no time to train a person for this position. She must be found, all ready for the work. He remem-

bered that, in Derbyshire, there was a woman who had been working among the poor in their own homes, and had visited hospitals and studied the art of nursing for years. Who could doubt that she would undertake the great charge of carrying help and comfort to the dying soldiers? He wrote and asked her, and his letter crossed, on its way, one from her offering her services as an army nurse. So this company of brave women started, with Miss Nightingale at their head. When they reached the seat of war, they found such sickness and suffering as they had never dreamed of finding. No "Sanitary Commission" had poured in boxes of supplies, as in our late war. The hospitals were dirty and comfortless, and, even when food was abundant, the men often suffered, because there was no one whose business it was to see that it was given to them. An order had to pass through so many different officers, that the men might die before they could get what they needed. On one occasion, soon after the nurses arrived, the sick were suffering for the want of something which was locked up among the stores from England. No one could get it until the proper officer came. "I must have it now," said Miss Nightingale. "You cannot, until you have a proper permit," said the guard. She said no more, but simply called some Turks to help her, and went straight to the building where the stores were kept "Knock the door down," said this resolute woman; and down went the door. She took what was needed, and went back to the hospital. After that, the officers knew that, though most scrupulous in obeying necessary orders, she was not one who would sit still and let men die, while waiting until a regular form had been gone through.

You all know the story of how the soldiers loved her, "the lady with the lamp," and how they turned to kiss her shadow, as it fell upon their pillows; and how, when she came back to England, she met the gratitude of the nation—the Queen herself sending her a beautiful locket, blazing with gems, with "Blessed are the merciful" upon it, and underneath the word "Crimea." Her countrymen desired to offer her some testimonial of their gratitude, and a fund was raised for that purpose, but Florence Nightingale declined any personal reward

for her labors, and the money was devoted to the founding of an institution for training nurses.

One heroine is sure to make others. When our war came, hundreds of women, remembering what she had done, were ready to give their time and strength to the work of nursing the sick and wounded. Day and night they toiled, and it was not all bathing aching heads, nor reading aloud and writing letters for the soldiers; there were dreadful wounds to be dressed, and tiresome rubbings, and wearisome watchings.

But they learned that the most distasteful details may be endured, if one only has unselfishness and courage. It is to be hoped that none of our young readers will ever be needed as army nurses; but it is almost certain that every one of the girls, and many of the boys, will have to care for the sick many times in the course of their lives, either in their own homes or in the homes of others; and unless they know how to do it in the best and easiest way—for the best is always really the easiest—they may do more harm than good. The best intentions and kindliest feelings, in order to be successful, must be intelligently applied. Experience is, of course, the best teacher, but it is not pleasant for sick people to be experimented upon, and mistakes or omissions in such matters are sometimes fatal; so perhaps a few simple directions may be the next best thing to experience.

In the first place, remember that, in cases of severe illness a friend's life may depend upon care and watchfulness on your part, and that the duties of the sick-room are made up of a great variety of little things, which may seem trivial, but which are really *very* important.

Keep the air of the room fresh and pure *always*, and do not try to do it by opening the door now and then. It was one of Miss Nightingale's rules that "windows are made to be open—doors are made to be shut." *Pure* air must come from outside. Do not be afraid to open the window unless the physician has forbidden it, but be sure that you do not cool the air too much in trying to freshen it. There is no essential connection between *cold* air and *pure* air. In admitting fresh air, be very careful that it cannot blow directly upon the invalid. A shawl

spread across two high-backed chairs will take the place of a screen in keeping off the draught.

Keep everything about the patient as sweet and clean as possible. Have the room neat, and pleasant, and orderly. A row of sticky bottles, with two or three spoons in which medicine has been measured, a bowl from which gruel has been served, an untidy grate, a littered floor or table, will make any sick person feel discouraged. A few flowers by the bedside, a constant supply of fresh, cool water, bed-clothes frequently smoothed and pillow changed, the light carefully shaded from the weak eyes—attention to little things like these will make a great difference in the comfort and spirits of the sick person.

Write down all that the physician tells you before you forget it, and pin the paper where you can consult it easily; and look at it frequently, that you may not let the time for giving medicine slip by without knowing it. This will save you the trouble of remembering everything, and if some one comes to take your place, you will not have to repeat the directions.

Do not wait until sick people ask for what they want, but try to anticipate their wishes. Some people, with the kindest intentions, annoy by constantly asking the sick if they do not wish this and that, and how they feel, and other similar questions, until they are quite worn out by answering, and are tempted to give the ungracious reply that all they want is to be let alone.

In sickness, people are sensitive to small annoyances which can hardly be appreciated by a person in health. The crackling of a newspaper, or the rustle of a silk dress, may become a source of serious discomfort to them. Learn to avoid all unnecessary noise, but remember that there is a sort of *laborious quiet*, more annoying still. Walking about on tiptoe, or whispering, is sure to disturb a nervous person more than an ordinary step or tone. If the fire needs replenishing, it can be done very quietly by having the coal in paper bags, which can be laid on with no noise at all. If you are careful, every time you leave the room, to remember to take something with you which is to go downstairs, and, when you come back, to bring something which you need, you will save yourself many steps, and

the invalid the annoyance of hearing you go out and in five or six times, when once would have done as well.

Ask the physician what food a sick person may have, and be careful to follow his directions in this, as in everything else, *exactly*. Whatever you take to the invalid, make it look as attractive as possible. Do not take too much of anything, as a small quantity is much more likely to tempt the appetite. Spread a clean napkin over your salver, and if you have nothing more to offer than a toasted cracker and a cup of tea, let everything be good of the kind, and neatly served. A slop of tea in the saucer, a burnt side to the cracker, a sticky spoon, may spoil what might have seemed an attractive breakfast. If the invalid can sit up in a chair to eat, so much the better; but if not, spread a large napkin or towel over the sheet, that it may not become disfigured by drops spilled upon it. Have something always at hand to throw over the shoulders while sitting up in bed, and see that the pillows are so arranged as to afford a comfortable support for the back.

If you can procure some little delicacy, it will taste much better if it comes as a surprise than it will if you have been foolish enough to mention it beforehand. Food should never be spoken of in a sick-room, unless it is absolutely necessary.

If you read aloud, be sure to read distinctly, and not too long at a time, because sick people are easily tired. This must be remembered when callers are admitted. When they ask leave to come in, you must say, frankly, that your charge can only bear short visits; and when you yourself are calling on invalids, remember that time seems longer to them than it does to you. Last of all, but by no means least, talk only of pleasant things. The baby's last funny speech, the good fortune of your friend, the pleasant letter bringing good news from a far country, the amusing anecdote, the entertaining book—never of the worries, and pain, and care which come to your knowledge. Sick people do not need to hear of others' misfortunes. They know enough of their own. Whatever of weariness or anxiety you may feel, never betray it by word or look, and do not let them feel that the time which you devote to them is given grudgingly.

FAMILY CELEBRATIONS

Birthdays and Anniversaries

By Mrs. JAMES FARLEY COX*

WE tend, as the nation grows older and its resources are greater, to give more heed to the beautifying and gladdening of life, and have more frequent feast days on the family calendar. It is the exception nowadays to have a child's birthday pass without some little celebration, which tells that he is beloved and a part of the family treasure.

When the childish years are passed, and a cake, with its surrounding candles, no longer suffices to make the birthday conspicuous, it is, however, too often the habit to make a present the chief feature of remembrance. It is a loss not to have the pleasure of one make the pleasure of all; the gay little circle of faces, keeping a birthday festival, is but a symbol of what all such gatherings ought to do for the general joy. The weight and wear and tear of life's burdens and cares swiftly obliterate the power to enjoy simply and freely, and the fret and turmoil make us forget how easily we can give pleasure.

The children's smiles as they look with delight at the blazing, flickering candles, the light from which plays over their flushed cheeks and merry eyes, are but exponents of how readily, if bidden to make the attempt, their elders can find happiness in the cheerful expression of love and good will.

A birthday should at once tell the individual that he or she is loved, and be linked with the hearty response that the honored one is glad to have had his lot cast among those who constitute the home circle. It should be a day in which faults are

* From "Home Thoughts."—A. S. Barnes & Co., publishers. First published in the New York *Evening Post.*

forgotten and forgiven; a time of recognition that life's errors are condoned.

To be glad that you were born, to call the day on which you first drew breath a blessed day, is to stimulate you to make yourself more lovable and to urge you to effort for the general good. To the young it is an incentive and to the old a consoling proof that they are not yet outside the circle of the best beloved.

To this latter class, especially, the honoring of those days most important to them is a source of great gratification; the gathering of the scattered children, who, with their little ones, come to cheer an aged parent as another year is completed, quickens the old heart to healthful exultation, and in her grandchildren's caresses the grandmother finds hope that her memory will live when she is no longer seen among her descendants. The fast increasing sense of having "passed our day," as the quaint, expressive phrase states the sad fact of age's idleness, is so depressing and afflicting an experience that rejoicing over prolonged life and heartfelt good wishes for its continuance are like wine to the weary.

Anniversaries of the wedding day surely should be carefully marked with every tender expression of rejoicing, and it seems both natural and lovely that the children of a happy union should be taught to be glad over the remembrance of that event which gave to them father and mother and home. It is the pretty custom in some families to instruct the children to offer some gift to their mother on their own birthdays, a little offering of gratitude for the pain and travail which gave them birth, and the faithful care which has thus far guarded them. Surely it is an equally logical outcome of the realization of what home and paternal love have given them to do what they can to make the wedding day of their father and mother rich with congratulations and loving gifts.

To every woman the recurrence of her wedding day is an epoch of measurement, a time to sum up the loss and gain of the years. She sees herself again as the mirror reflected her white-gowned figure when she turned away from it to make her vows, and if she has even attained to her threescore years

THE DAY'S OUTING
From a Painting by J. Gunther.

and ten, and sees now but scanty gray hairs and deep-furrowed wrinkles, the fair loveliness of her virgin-youth rises clearly to her remembrance. Surely it is well for her, and feeds the failing well-springs of her vitality, if she sees in the faces of her children and grandchildren love and gratitude, which tell her that they have come to bless her for her life's work. There is an inexpressible renewal of youth in every wedding day; it is not the present that kindles the light of those eyes which have been dimmed by patient watch and tender hours of care; the faded face is reflecting the blush of a bride, and her smile revives her husband's proud memory of that with which she turned from the altar pledged to his service.

The "coming of age" of young men brings another opportunity of joyous congratulation, and though the boy may not have kept the promise of his earlier years, and shadows may lurk about his path, it is good to set fears aside and let this day be to the manhood just attained a new beginning. "Casting aside those things which are behind," let the man feel that he has turned his back on the waywardness of the boy and has a fair field before him.

At cost of effort and money the anniversaries which are especially important should be held as claims to be met with unselfish care; distant sons and daughters ought to count it a little thing to do to travel home for mother's or father's birthday, or to keep the circle complete around the family table at Thanksgiving and Christmas. The sound of a child's voice, longed for through the year of separation, has a charm and sweetness no chime or sound of instrument can equal, as it heartily calls out its greeting at the open door of home.

To the festivals which link home and church together the world gives great importance, but the spirit of true gratitude which ought to bring the young and old back to the home altar, that they may acknowledge as a family the goodness of God, does not enter into a vast majority of the Thanksgiving reunions so-called; nor does "the Spirit of Christmas," whose power broke the icy cover of old Scrooge's heart, always sit beside the Yule-tide fire. Oftener there lurk in its glow heathen selfishness and narrow love of personal acquisition, at one with

the old barbarous Yule rites and alien to the light which shone about the manger-bed of the Christ-child of Bethlehem.

It is the spirit in which we keep our feasts that makes their value to our home life; the giving out of our best to enrich another that makes the family chain golden.

There is a prosaic spirit abroad which kills all that fascinating element of surprise which is so dear to the genuine lover of family festivals. Just before Christmas you see kind-faced mothers leading their children through the great shops and letting them choose their own presents. Did they never know the exceeding delight of sitting up in bed and listening to the crackling of paper as mysterious parcels passed through the distant halls? To anticipate an undefined joy, the dimensions of which cannot be guessed, is to increase pleasure to ecstasy in the mind of a warm-hearted child. To materialize is to rob in this case.

There are those in whose hearts grief of bereavement and the separating veil of death turn all things connected with those who no longer fill the accustomed places at the family board into specters which haunt and darken the recurring days connected with those lost from our sight. Is not this a perversion of love's office and sworn fidelity? Rather let those days which marked their lives be kept with tenderer care than ever before; let them live forever in the family life, not be relegated to a dead past. Let something be substituted for the joyous "Good health and many happy returns" which marked the birthday in the years of visible unity, but let the days be kept as happy opportunities of general remembrance, and let loving speech be warm concerning those who to us must ever be vividly alive and parts of our most vital existence. To pass over their special anniversaries in gloom and silence is to shut them out from our daily life and set them apart.

READING AND HOME STUDY

Hints for People that do not Read

By LYMAN ABBOTT

YOUR time is limited; your books are few. There is work in the kitchen, in the parlor, in the office demanding your attention; clients to be pacified or provoked, patients to be cured or killed, goods to be bought and sold, children to be tended, furniture to be dusted, table to be set and table to be cleared away again; and for a library the family Bible, Webster's Dictionary, the well-thumbed and oft-read books in the sitting room, and the genteel and gilt-edged poetry in the parlor, with a limited purse from which to replenish the exhausted library, and limited time with which to use it if it were replenished. This is no fancy sketch, but a photograph of many an American life. How find time, how find means for study in such circumstances, is the problem of many a would-be student who lays down his intellectual life in despair; who in the first twenty years of his life gets an appetite for learning and in the other forty starves to death. Especially is this true of wives and mothers. How shall a would-be student so situated pursue systematic reading and study?

America gives a library to almost every home, in the periodical publications—the daily journal, the weekly paper, and the monthly magazine. Study the newspaper; if possible, study it with cyclopedia, with atlas, with gazetteer; but study it. Waste no time on the shameful scandals, the bitter political controversies, the ecclesiastical broadsword

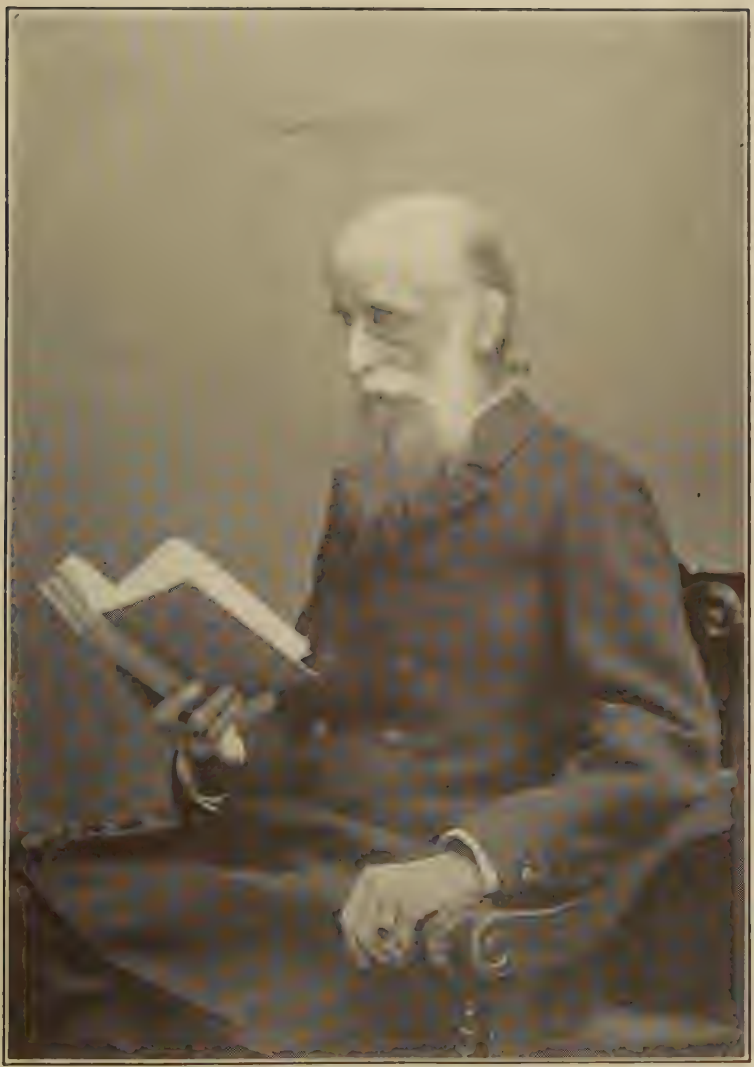
exercises, and the idle paragraph gossip. A war of words is no more dignified in a journal than on the street; gossip is no worthier your attention because printed by *the* daily tattler than when whispered by *a* daily tattler. There is no more fascinating intellectual occupation than watching the course of contemporaneous history. The denouements of Wilkie Collins and Charles Reade are nothing to those of life's actual drama. The romance of fiction is inane by the side of the romance of facts, and the newspaper is where they are recorded. In this study the monthly periodical will aid you. The world has never known such storehouses of well-selected mental food as are furnished by the magazines. The ablest writers of America are laid under contribution. The ablest artists are called on to add both the attractions and illuminations of the pencil.

But to the journal—weekly or daily—and the magazine you will want to add some study of books. Periodical reading may become desultory reading. It need not, but there is always danger. For courses of study in books observe three rules:

(1) Begin with what is congenial. Choose not what you *ought* to know but what you *want* to know. It is a rare mind that can keep itself to a course of distasteful study. It is not safe for any one to assume, without proof, that he has a rare mind.

(2) Begin with a short course. Do not lay out, for history, Hume, Macaulay, and Miss Martineau, with the idea that when you have finished these fifteen volumes you will be well versed in English history. That is very true; but you will never finish them. Read Jacob Abbott's "Life of Charles I." or "II.," or Macaulay's Lord Chatham, or Temple, or Thomas Hughes' "Alfred the Great." One thing at a time; and that thing short and simple. Putting the word *done* opposite a purpose is a wonderful incentive to a large achievement in the next attempt.

(3) Buy a dictionary, an atlas, and, if possible, a cyclopedia. If you have not the money make over an old bonnet. No harm will be done if it cultivates a habit of making



LYMAN ABBOTT

over old bonnets. If a man, dispense with cigars for a year. No harm will be done if this cultivates a habit of dispensing with cigars. If this does not supply the increasing demand for increasing facilities try some other economies. I visited not long since the home of one of the most eminent of America's younger astronomers. He lived in a little box of a house, in an out-of-the-way street, with not an easy-chair in the house. But his wife had a fine piano, and he a microscope that cost him $300. Equipped with dictionary and atlas, never pass a word the meaning of which you do not know; the name of a place the location of which you have not fixed; or reference to an event which you do not comprehend. In invading a new territory never leave an unconquered garrison behind you.

Theme and tools selected, it still remains to secure time. For the best advantage this should be regular, systematic, uninterrupted. The early hours are the best; when the brain is fresh and the mind alert. To the mind and body trained for it, half an hour before breakfast is worth an hour and a half after supper. But this requires an opportunity to shut out intrusion which perhaps the housekeeper cannot secure; facility to shut out the more subtle intrusion of a thick on-coming crowd of cares, which only a stalwart power of concentration can secure. Some cannot lock the door of the library; others cannot lock the door of the mind. But if time cannot be taken at one hour seize it from another; if it cannot be taken with regularity take it when chance offers. The blacksmith's forge is not a convenient desk; but it was at the blacksmith's forge, blowing the bellows with one hand and holding a book with the other, that Elihu Burritt learned his first languages. The nursery is not the place one would choose for astronomical calculations; but it was in the nursery, beset by her children, whom she never neglected, and interrupted by callers, whom she rarely refused, that Mary Somerville wrought out her "Mechanism of the Heavens," which elected her an honorary member of the Royal Astronomical Society, and put her in the first rank of the scientists of her day. Where there is a will there is a

way. He or she that can find no time for study has little real heart for it.

The home ought no more to be without a library than without a dining room and kitchen. If you have but one room, and it is lighted by the great wood fire in the flaming fireplace, as Abraham Lincoln's was, do as Abraham Lincoln did; pick out one corner of your fireplace for a library, and use it. Every man ought to provide for the brain as well as for the stomach. This does not require capital; there are cheap editions of the best books; it only requires time and forecast. We write in a private library, and a fairly good one for working purposes, of three thousand and odd volumes; we began it many years ago, on a salary of $1,000 a year, with five books—a commentary in four volumes and a dictionary. The best libraries are not made; they grow.

In forming a library, if your means are small, do not buy what you can beg or borrow. Depend, as many of the greatest authors have done, on public libraries—the District Library, the Lyceum, the Book Club, the Circulating Library—or on more fortunate friends. Buy only what you cannot borrow.

At first buy only books that you want immediately to read. Do not be deluded into buying books because they are classics, or cheap, or that you may get rid of an agent. One book read is worth a dozen books looked at. No book is possessed till it is read. Reference books constitute an exception, and an important exception, to this rule. These are the foundations of a good library. The essential reference books are a dictionary, a good atlas, and a cyclopedia. Any school atlas will do, though if you are able to purchase it a good atlas is much better; and best of all is a wise selection of atlases. There is no best cyclopedia; your choice must depend upon your resources, pecuniary and mental.

In purchasing books exercise a choice in editions. The lowest-priced books are not always the cheapest. Buy books of transient interest or minor importance—all novels,

for example, and current books of travel—in cheap forms. On the other hand, histories, classics of all sorts, and generally all permanent books, should be bought in good binding and good type. It takes well-seasoned lumber to make a good family library.

Have a place for your library. A dollar spent in pine lumber, and a little mechanical skill, will make a larger and better one. Varnished pine is handsome enough for any parlor. A place for books will cry to be filled till it gets its prayer answered. Book shelves preserve books. One shelf of books gathered together is a better library than twice the number scattered from attic to cellar.

Finally, a taste for reading is an essential prerequisite to a useful library. A well is of no use if you never draw water from it. At the same time a good library in the household, accessible to all, from baby to grandmother, is one of the best influences with which to develop a taste for reading. Have no books so fine that they cannot be used.

The Feeling for Literature

By HAMILTON WRIGHT MABIE

THE importance of reading habitually the best books becomes apparent when one remembers that taste depends very largely on the standards with which we are familiar, and that the ability to enjoy the best and only the best is conditioned upon intimate acquaintance with the best. The man who is thrown into constant association with inferior work either revolts against his surroundings or suffers a disintegration of aim and standard, which perceptibly lowers the plane on which he lives. In either case the power of enjoyment from contact with a genuine piece of creative work is sensibly diminished, and may be finally lost. The delicacy of the mind is both precious and perishable; it can be preserved only by associations which confirm and satisfy it. For this reason, among others, the best books are the only books which a man bent on culture should read; inferior books not only waste his time, but they dull the edge of his perception and diminish his capacity for delight.

This delight, born afresh of every new contact of the mind with a real book, furnishes indubitable evidence that the reader has the feeling for literature—a possession much rarer than is commonly supposed. It is no injustice to say that the majority of those who read have no feeling for literature; their interest is awakened or sustained not by the literary quality of a book, but by some element of brightness or novelty, or by the charm of narrative. Reading which

finds its reward in these things is entirely legitimate, but it is not the kind of reading which secures culture. It adds largely to one's stock of information, and it refreshes the mind by introducing new objects of interest; but it does not minister directly to the refining and maturing of the nature. The same book may be read in entirely different ways and with entirely different results. One may, for instance, read Shakespeare's historical plays simply for the story element which runs through them, and for the interest which the skillful use of that element excites; and in such a reading there will be distinct gain for the reader. This is the way in which a healthy boy generally reads these plays for the first time. From such a reading one will get information and refreshment; more than one English statesman has confessed that he owed his knowledge of certain periods of English history largely to Shakespeare. On the other hand, one may read these plays for the joy of the art that is in them, and for the enrichment which comes from contact with the deep and tumultuous life which throbs through them; and this is the kind of reading which produces culture, the reading which means enlargement and ripening.

The feeling for literature, like the feeling for art in general, is not only susceptible of cultivation, but very quickly responds to appeals which are made to it by noble or beautiful objects. It is essentially a feeling, but it is a feeling which depends very largely on intelligence; it is strengthened and made sensitive and responsive by constant contact with those objects which call it out. No rules can be laid down for its development save the very simple rule to read only and always those books which are literature. It is impossible to give specific directions for the cultivation of the feeling for Nature. It is not to be gotten out of textbooks of any kind; it is not to be found in botanies or geologies or works on zoölogy; it is to be gotten only out of familiarity with Nature herself. Daily fellowship with landscapes, trees, skies, birds, with an open mind and in a receptive mood, soon develops in one a kind of spiritual sense which takes cognizance of things not seen before and adds

a new joy and resource to life. In like manner the feeling for literature is quickened and nourished by intimate acquaintance with books of beauty and power. Such an intimacy makes the sense of delight more keen, preserves it against influences which tend to deaden it, and makes the taste more sure and trustworthy. A man who has long had acquaintance with the best in any department of art comes to have, almost unconsciously to himself, an instinctive power of discerning good work from bad, of recognizing on the instant the sound and true method and style, and of feeling a fresh and constant delight in such work. His education comes not by didactic, but by vital methods.

The art quality in a book is as difficult to analyze as the feeling for it; not because it is intangible or indefinite, but because it is so subtly diffused. It is difficult to analyze because it is the breath of life in the book, and life always evades us, no matter how keen and exhaustive our search may be. Most of us are so entirely out of touch with the spirit of art in this busy new world that we are not quite convinced of its reality. We know that it is decorative, and that a certain pleasure flows from it; but we are skeptical of its significance in the life of the race, of its deep necessity in the development of that life, and of its supreme educational value. And our skepticism, it must be frankly said, like most skepticism, grows out of our ignorance. True art has nothing in common with the popular conception of its nature and uses. Instead of being decorative, it is organic; when men arrive at a certain stage of ripeness and power they express themselves through its forms as naturally as the tree puts forth its flowers. Nothing which lies within the range of human achievement is more real or inevitable. This expression is neither mechanical nor artificial; it is made under certain inflexible laws, but they are the laws of the human spirit, not the rules of a craft; they are rooted in that deeper psychology which deals with man as an organic whole and not as a bundle of separate faculties.

It was once pointed out to Tennyson that he had scrupulously conformed, in a certain poem, to a number of rules

of versification and to certain principles in the use of different sound values. "Yes," answered the poet in substance, "I carefully observed all those rules and was entirely unconscious of them." There was no contradiction between the laureate's practice of his craft and the technical rules which govern it. The poet's instinct kept him in harmony with those essential and vital principles of language of which the formal rules are simply didactic statements.

Art, it need hardly be said, is never artifice; intelligence and calculation enter into the work of the artist, but in the last analysis it is the free and noble expression of his own personality. It expresses what is deepest and most significant in him, and expresses it in a final rather than a provisional form. The secret of the reality and power of art lies in the fact that it is the culmination and summing up of a process of observation, experience, and feeling; it is the deposit of whatever is richest and most enduring in the life of a man or a race. It is a finality both of experience and of thought; it contains the ultimate and the widest conception of man's nature and life, or of the meaning and reality of Nature, which an age or a race reaches. It is the supreme flowering of the genius of a race or an age. It has, therefore, the highest educational value. For the very highest products of man's life in this world are his ideas and ideals; they grow out of his highest nature; they react on his character; they are the precious deposit of all that he has thought, felt, suffered, and done in word and work, in feeling and action. The richest educational material upon which modern men are nourished are these ultimate conclusions and convictions of the Hebrew, the Greek, and the Roman. These ultimate inferences, these final interpretations of their own natures and of the world about them, contain not only the thought of these races, but their life as well. They have, therefore, a vital quality which not only assures their own immortality, but has the power of transmission to others. These ultimate results of experience are embodied in art, and especially in literature; and that which makes them art is this very vitality.

WHY TO READ

The Society of Books

By W. M. THAYER

PETRARCH said of his library: "I have friends whose society is extremely agreeable to me; they are of all ages and of every country. They have distinguished themselves in the cabinet and in the field, and obtained high honors for their knowledge of the sciences. It is easy to gain access to them, for they are always at my service, and I admit them to my company and dismiss them from it whenever I please. They are never troublesome, but immediately answer every question I ask them. Some relate to me the events of past ages, while others reveal to me the secrets of nature. Some teach me how to live, and some how to die."

Dr. Channing wrote: "Nothing can supply the place of books. They are cheering and soothing companions in solitude, illness, or affliction. The wealth of both continents could not compensate for the good they impart. Let every man, if possible, gather some good books under his roof and obtain access for himself and family to some social library. Almost any luxury should be sacrified to this." The last sentence we commend particularly to those who think it is extravagant to expend money for a family library, but wise to expend it for silks, satins, and jewels. Said Sir John Herschel of a person in the company of books: "You place him in contact with the best society in every period of history—with the wisest, the wittiest, the tenderest, the

THE YOUNG BUSINESS MAN AND HIS BOOKS

From an Original Drawing by Raymond N. Hyde.

bravest and the purest characters who have adorned humanity." Sir William Waller remarked: "In my study I am sure to converse with none but wise men, but abroad it is impossible for me to avoid the society of fools."

The more complete our sympathy with the authors we read, the more intimate will be their companionship. Henry Ward Beecher said: "I find I can enter to a very large extent, oftentimes, into the feelings which inspired the author when he wrote the book, and can tell what fiber of the man's mind was stirred as he wrote it." When that can be done books easily become companions.

Great men as a class have made real companions of certain authors—bosom companions. This is true, especially of great authors. John Wesley kept two authors close by him, Thomas à Kempis and Jeremy Taylor. "Imitation of Christ," by the former, and "Holy Living and Dying," by the latter, he took up nearly every day to read more or less. Their words were to his soul what their living presence and audible voice would have been. In like manner Milton took to his heart Ovid, Euripides, and Homer, and so intimate was the fellowship that his own composition partook of the best qualities of theirs.

Gray was made a poet by his intimacy with Spenser. He read the productions of his genius as if conversing with the author face to face. De Quincey had a little group of favorites that he gathered around him daily, admitting them to his table as well as study, introducing them to his guests, and cultivating the utmost familiarity with them—Taylor, Chillingworth, Milton, South, Barrow, and Browne. Pope claimed that his English "Iliad" grew out of his intimacy with Homer in his study. Dr. Franklin read Cotton Mather as he did no other author, entering into such sympathy with him as to feel the thrill of the author's soul. He said that Mather's "Essays to Do Good" made him what he became. This is the direct tendency of books that really become our companions; hence both the blessing and danger of companionship with books. The lives of Washington and Clay reproduced their essential elements in

Lincoln, because he made them the intimate companions of his youth.

The home library is indispensable. It may not be large, indeed it must be small in order to prove the richest boon to all concerned. But a library, large or small, should be a part of the family.

Shelley said: "A good library consists not of many books, but of a few well chosen." To a friend he wrote, "I will give you my list—catalogue it can't be called: The Greek Plays, Plato, Lord Bacon's works, Shakespeare, the Old Dramatists, Milton, Goethe, and Schiller, Dante, Petrarch, and Boccaccio, Machiavelli and Guicciardini, not forgetting Calderon, and last, yet first, the Bible." The omnivorous reader is likely to close up his affairs in mental bankruptcy when he is compelled to report, with the disappointed debtor, "My liabilities large, my inabilities numerous, and my probabilities unpromising."

Daniel Webster was a very critical reader. He said: "In my boyish days there were two things which I did dearly love, viz., reading and playing—passions that did not cease to struggle when boyhood was over." He read and reread so carefully that he could repeat the contents of many books. He said, "We had so few books that to read them once or twice was nothing; we thought they were all to be got by heart." His conversation showed great familiarity with books, especially with English literature. Frequent quotations from the British poets proved how thoroughly he read them. He loved to meet and converse with a well-read man or woman. Alluding to this class, he once remarked, "The man I like to converse with above all others is the man who can teach me something."

The following by Henry Ward Beecher, about books in the home, will be read with interest in this connection: "We form judgments of men from little things about their houses, of which the owner, perhaps, never thinks. In earlier years when traveling in the West, where taverns were scarce, and in some places unknown, and every settler's house was a house of entertainment, it was a matter of some

importance and some experience to select wisely where you should put up. And we always looked for flowers. If there were no trees for shade, no patch of flowers in the yard, we were suspicious of the place. But no matter how rude the cabin or rough the surroundings, if we saw that the window held a trough for flowers, and that some vines twined about strings let down from the eaves, we were confident that there was some taste and carefulness in the log-cabin.

"In a new country, where people have to tug for a living, no one will take the trouble to rear flowers unless the love of them is pretty strong; and this taste, blossoming out of plain and uncultivated people is itself a clump of harebells growing out of the seams of a rock. We were seldom misled. A patch of flowers came to signify kind people, clean beds, and good bread. But in other states of society other signs are more significant. Flowers about a rich man's house may signify only that he has a good gardener, or that he has refined neighbors and does what he sees them do. But men are not accustomed to buy *books*, unless they want them. If on visiting the dwelling of a man in slender means we find that he contents himself with cheap carpets and very plain furniture in order that he may purchase books, he rises at once in our esteem. Books are not made for furniture, but there is nothing else that so beautifully furnishes a house.

"The plainest row of books that cloth or paper ever covered is more significant of refinement than the most elaborately carved étagère or sideboard. Give us a house furnished with books rather than furniture. Both, if you can, but books at any rate! To spend several days in a friend's house, and hunger for something to read, while you are treading on costly carpets and sitting on luxurious chairs, and sleeping upon down, is as if one were bribing your body for the sake of cheating your mind. Is it not pitiable to see a man growing rich, augmenting the comforts of home, and lavishing money on ostentatious upholstery, upon the table, upon everything but what the soul needs. We know of

many and many a rich man's house where it would not be safe to ask for the commonest English classics.

"No poets, no essayists, no historians, no travels, no biographies, no select fiction, no curious legendary lore. But the wall paper cost $3 a roll, and the carpet cost $4 a yard! Books are the windows through which the soul looks out. A home without books is like a room without windows. No man has a right to bring up his children without surrounding them with books, if he has the means to buy them. It is a wrong to his family. He cheats them! Children learn to read by being in the presence of books. The love of knowledge comes with reading and grows upon it. And the love of knowledge in a young mind is almost a warrant against the inferior excitement of passions and vices. Let us pity these poor rich men who live barrenly in great bookless houses!"

Reading for Girls

By ELIZA CHESTER

AURORA LEIGH says:—

> "We get no good
> By being ungenerous, even to a book,
> And calculating profits,—so much help
> By so much reading. It is rather when
> We gloriously forget ourselves, and plunge
> *Soul-forward*, headlong, into a book's profound,
> Impassioned for its beauty and salt of truth,—
> 'Tis then we get the right good from a book."

Those of us who feel that reading has been the delight and blessing of our lives are ready to echo this outburst.

I am a little afraid, however, that when girls are left entirely to their own sweet will the books they plunge gloriously into are almost all stories. I like stories too well myself to find fault with this, and I think it would be wise for parents and guardians to scatter so many good stories in the pathway of an ardent girl that she would have no time left for trash. Still, as ice cream would cloy the appetite if we began a meal with it, I believe it might be well to do some solid reading every day (unless we are already tired with actual study) before we venture to take up a story. And if we have our share of brains and have access to really worthy books we shall be sure to find ourselves plunging gloriously in before we have gone far.

An old lady tells me that when she was a young girl

teaching her first school she was very indignant with one of the committee, who criticised her reading class on the ground that no child should ever read a single word of which he could not give the definition. "Then they never would read anything," she replied, with spirit. I hope I shall not be thought superficial if I say my sympathies are all with her. To be always breaking the thread of one's thought to look up a word in the dictionary or to trace out a classical allusion seems to me enough to check any ordinary enthusiasm. As for words, by the time we have read the same word a dozen times in different connections we know its meaning far better than if we had halted painfully at its first appearance and looked for it in the dictionary.

One of the largest-minded men I ever knew once remarked in my hearing that he had advised his wife's little fifteen-year-old English maidservant to read Herbert Spencer's "Education." "Do you think she can understand it?" I asked. "Not all of it," he replied. "That is the reason I gave it to her. She is a clever girl, and ought to make something of herself. It is wholesome for her to find there are things beyond her comprehension."

I once knew a conscientious young lady who undertook some difficult scientific reading. An elder friend had pursued the same course a year or two previously, and the two seldom met even in the street that the younger did not inquire into the meaning of some knotty paragraph which was barring her way. "Read on, and then come back to it," was always the laughing reply. At last, one day the younger said, "I verily believe you are right. When I can't understand a sentence, the next sentence usually explains it."

Who ever did understand anything beyond the primer at first reading?

Even a novel that treats life and character with any wisdom deserves re-reading. If you lay it aside ten years and then come back to it, you find far more in it than at first, for your own experience and growth have opened your eyes; but even if you re-read it at once, the development of char-

acter at the close teaches something new of the meaning of the first scenes.

All this is still truer of solid books. I have heard thoughtful people say, for instance, that Emerson has no dialectic. (Do not look up the meaning of "dialectic" just yet.) They say that every sentence is a gem, full of beauty and truth and power; that one of his essays is a collection of such jewels; but that there is no dominating thought in each to which every sentence contributes. This is not true; but it is not at the first reading that we find out it is not true. There is dialectic in every essay; but the closely packed jewels are so brilliant that each one absorbs our whole attention for the time, and we are too exhausted at the end of the chapter to recall so many thoughts and understand their bearing on each other. But we take up the same essay the next day and the next, and at last we see the whole design. Even a young girl would find it well worth her while to do this with an essay or two, though I know I must not expect many girls to care deeply for Emerson till they are far beyond their teens, and I shall have no quarrel with them because their Scott and Dickens are so much dearer to them, for I love Scott and Dickens myself. And yet some of you find even Scott dull!

It is never best to give up altogether reading an author we know to be great even if we cannot understand him. Keep on reading a little at a time, at short intervals, and the light is sure to dawn gradually. But never work over any subject after your brain begins to be tired. Turn to something else till to-morrow, and then the crooked places will be made straight.

I know a girl, who has lived among literary people all her life, who will read a sublime passage of Shakespeare aloud smoothly, and almost with feeling; and yet if you ask her at the end of it to tell you its substance, her ideas about it prove to be hazy. Rapid readers are in danger of falling into this careless habit. If you are conscious of having such a habit, stop at the end of every paragraph and see if you know exactly what you have been reading about. Indeed

you are one of those who probably need to look up every definition as they go along, for every check to the mere flow of words will help you to think. Under some circumstances it is really worth while to look up your classical and Scriptural allusions, though I have always firmly believed that the way to understand them was to read the classics and the Scriptures instead of using Lemprière's Dictionary or Cruden's Concordance. Of course we all wish to be accurate; and though we must not sacrifice the whole of a subject to its details, we must go in search of a great many irksome particulars.

Most of us cannot buy many books, but it is worth while to buy as many as we can. We all want an unabridged dictionary and an encyclopedia and a few books of reference; still, if we must choose, do we not need Shakespeare even more than a dictionary, and do not most of us get more help in noble living from the pages of George Eliot than from an encyclopedia?

Though none of us can afford to be careless in any of our reading, it has always seemed to me right that there should be a great difference between reading for study and for recreation. Some teachers say that if a pupil wishes to read a novel when studying the reign of Elizabeth, it will be as much recreation to read "Kenilworth" as any other novel. But that depends upon who chooses the book. Recreation implies freedom. It is a good thing to read "Kenilworth" when studying the reign of Elizabeth. Most of us get our first vivid ideas of English history from Scott and Shakespeare. But if a tired girl thought a novel would rest her, and saw both "Kenilworth" and "John Halifax" lying on the table, and knew that of the two she must take "Kenilworth," even if she liked it as well as "John Halifax," she would have a feeling of restraint sure to tell on her nerves at last; and she would not only get no relaxation from her reading, but it is doubtful whether she would learn as much by dwelling on one subject all the time.

I cannot lay down a course of reading because that should vary with the needs of each reader.

First, let us talk a little about novels. It is not altogether because young people are superficial that they crave so much of such food; but partly because they rightly have a greater interest in life than in knowledge, and partly because a story makes so many obscure things clear.

Yet many of the greatest novels are ill-adapted to the young, who ought to know the good in the world before they learn much of its evil, and who cannot really appreciate a novel which deals with the passions and temptations of older people till they have had some experience themselves. Any great novel requires and deserves study.

But whatever our tastes or talents there are two kinds of reading essential for all, for men as well as women, for old as well as young. Of course you know that one of these is poetry. Sooner or later we must all know Shakespeare and Milton, Dante and Homer, and parts of Goethe by heart. And we cannot spare the lesser poets either. Young people to whom the "Divine Comedy" is a sealed book can find the most wholesome nutriment in Chaucer and Cowper and Burns, in Whittier and Longfellow and Lowell, and Mrs. Browning and Keats and Tennyson.

Poetry cannot be translated, and yet those who do not read Greek cannot afford to miss what even a translation can give of Æschylus and Sophocles and Euripides. The characters in their dramas and the high thought and action cannot be disguised even in the prose of another language.

But, after all, in poetry itself *what* we read is not the important thing. We should read poetry to give us a certain attitude of mind, a habit of thinking of noble things, of keeping our spirit in harmony with beauty and goodness and strength and love, that—

> "All
> The dreary intercourse of daily life
> Shall [not] prevail against us."

"Poetry *is* the fact," says Matthew Arnold, in his wonderful essay at the beginning of Ward's "English Poets."

The other kind of reading which is essential is the news! This is not because we need to know the daily gossip of the

whole world to save ourselves from daily mortification on account of our ignorance, but for a very different reason. The great object of our reading is to keep our mind in a certain state. Now, if we should read nothing but great poetry, we should lose touch with common, every-day life about us, and with all our fine thoughts we might grow weak and selfish. We want to know how the whole world is living and acting. If we are to help to make it better we must know its sorrows, its faults, even its crimes. How could we help anybody if we only gathered up our own robes out of the mire our fellow-creatures have fallen into? That kind of virtue is so weak that it is almost sure to give way in the moment of pressure. Of course I do not mean that we want to spend much time every day over a newspaper. A newspaper almost always dissipates the mind. That is the reason I cannot look with favor on Sunday papers. We ought to save Sunday for the higher life.

"Sundays the pillars are,
On which heav'n's palace archèd lies."

"The week were dark, but for thy light;
Thy torch doth show the way."

Nevertheless one who wishes to be a well-balanced woman must supplement her reading of great poetry with a little reading of a dry newspaper. I think a weekly paper much better for a girl just beginning to read newspapers than a daily. She will then get the important news without wasting her time over trash; and when at last her interests become so wide that she needs a daily paper, she will know how to discriminate between what she wants to read and what she wants to skip.

WHAT TO READ

Books in the Home

By FRANK A. DE PUY

"BOOKS are waste paper," George Washington once wrote, "unless we spend in action the wisdom we get from them."

Washington's epigram applies more to the reading of books than to the books one reads, but it is a capital thing to have in mind when buying books for your library. You cannot gain wisdom to spend in action from books that contain no wisdom.

In scarcely any department of home life is it so difficult to give exactly the right advice as in the library. Individual tastes and individual needs differ so widely that books which would prove useful and instructive to one will often be worthless to another of equal intelligence. Only the most general suggestions can be given to an audience including every class of readers. It is far easier to tell what books not to put upon the library shelves than to provide a list for all who read.

Do not let the vast number of new books in every field of literature lead you to forget the old standards and the old authors. Nor need the quantity of new books embarrass you in selecting the volumes for your shelves, for the very briefest search will satisfy you that the percentage of really good and useful books in the great stream running from the publishers' presses is very small. At the same time there have never been more good books, in good type, good

paper, and good binding, and at such reasonable prices as now.

Assuming that you wish your library to be of a general character for all the family, rather than a collection of works upon some special subject, you should find room for history, poetry, biography, popular science, and fiction.

Your library is deficient if it does not contain a good history of your own country. Let this be your first purchase in books of history. The histories of other countries can follow as your means permit. Buy your histories to read rather than for reference books. You need not be confined to dry and dull compilations of unadorned facts and figures meant only for students. Such a work as Bancroft's "History of the United States of America," or Gibbon's "Decline and Fall of the Roman Empire," equals any romance in the grip it takes upon the reader's interest.

Closely allied to history are biographies and autobiographies, which too many readers neglect. In no better way, as a rule, can you gain so complete a knowledge of the manners and customs of a given time as in reading the lives of men of prominence in that time.

Authentic tales of travel and geographical research should not be forgotten. The stories of the men who have penetrated the frozen regions of the North, the jungles of the interior of Africa, and the forbidden countries of the East are as valuable as they are of thrilling interest to young and old alike.

In poetry you should first seek the works of the best writers of your own country, and then the great masters of other countries at your will. Do not fall into the error of regarding poetry as unworthy the attention of men of practical, everyday life. The most sublime sentiments that move mankind onward and upward have found their truest expressions in the words of the great poets. It is no waste of time to read Shakespeare, Milton, Goethe, Dante, and our own Whittier, Bryant, and Longfellow.

Science, too, should find a place in your library. As with history, you need not fill your shelves with the learned,

exhaustive—and exhausting—treatises of scholars writing for other scholars. There is scarcely a branch of science which does not now have its own literature in popular and attractive form, in which child and adult can learn of the world and its forces without a thought of study such as one gets in the school room.

In the field of fiction you must be almost wholly your own guide. Rarely do two persons think alike on all phases of the subject of novel reading. Those who would banish absolutely every book of fiction find their justification in the great flood of novels poured from the press in which there is not a thought worthy of preservation, in which false ideas of life are set forth, in which the foundations of social law and order are attacked, and in which immorality is inculcated and vice made dangerously attractive. Those who go to the other extreme and would have practically all knowledge conveyed through the medium of novels can point to many romances which portray in the most pleasing way the history, manners, and customs of other times and places, wholesome ideas of life, the right way to live, and high ideals to be sought after, and which are read by many persons who would never read a history or an essay.

In fiction, as in everything else, it is well to avoid extremes. In buying for your library the test of time is the safest guide. Following this guide you will have such standard works as those of Scott, Dickens, Thackeray, Hawthorne, Cooper, and George Eliot, while your shelves will be almost bare of the latest novels of the day. The novel which is most talked about to-day may very likely be forgotten to-morrow. Any reader can recall books and authors "all the rage" a few years ago and now almost entirely forgotten. You need not cumber your library with the writings of such. Wait a year or two and see what novels have stood the test of time. You will waste less money on trash, and your library will be much richer. You ought not to read the latest novel until you have read Dickens or Scott.

A first-class cyclopedia and gazetteer should be in every

library. Rightly used they will benefit every member of the family. Perhaps one of their best uses is as reference books in reading the current news of the world. If you read of some important event in a foreign country, or some complication between two nations or states, it will help you in many ways to turn to your gazetteer and learn the relative geographical positions of the countries. The story of a storm or fire which devastates a city is better understood if you learn something about the place in your cyclopedia. When you read of men of prominence at home or abroad your knowledge will be of more value if you have learned just who and what they are from the cyclopedia.

No library should be without a dictionary—and it should be read. One of the most successful newspaper men in New York devotes fifteen minutes every day to reading the dictionary. He began to do so for the purpose of adding to his vocabulary. He soon found it was helping him to a right use of words, to a wider knowledge of their exact meaning, and to a better understanding of the language. Instead of study, the reading became a pleasure. He regards his "dictionary quarter of an hour" as the most helpful time in each day's duties.

In reading books you must depend largely upon your own judgment, but you can train your judgment to be right. Do not read books or papers which suggest thoughts you would not utter. Beware of books suggestive of evil, no matter by whom written or in what attractive form they may be clothed.

If you find that a book is doing you no good, you have an excellent reason for dropping it. If you are gaining from it no information, no new idea, no additional knowledge on any subject, to continue reading it is a waste of time. There is no lack of good books for all the time you can devote to reading, no matter how great may be your leisure. You need not read worthless books, even when reading solely for amusement.

Very many men and women are too busy to try to keep up with all the best books of the day, but they need not give

up all knowledge of current literature. There are numerous periodicals published expressly for these busy people, in which the latest books are reviewed and their leading features quoted. Nearly all the daily and weekly newspapers also keep their readers in touch with the books of the day, so that those who cannot find time to look into the books for themselves can at least know their most valuable contents. If you cannot read the books, read about them. Do not give them entirely up. If there are children in your family, keep a watchful eye upon the books they read. Your own library should contain nothing you would not care to have fall into their hands, but you should know what books they are borrowing from their young friends, or what they are drawing from the circulating library, if there is one in the place. A boy or girl under fifteen or sixteen is too young to make the best and wisest selection of books to read.

There is so much good literature for the young that it is easy to furnish your children with the right kind of books, and thus from the beginning train them up to appreciate and enjoy only the best.

If you keep a servant, have a bookshelf in the kitchen, and do not limit its contents to a cook-book and newspapers two or three days old. Your servant may not have as good taste in literature as you have, but she will care as little for old news, and she will derive as little pleasure from perusing a cook-book. Provide her with good fiction; not the penny-dreadful sort, which should have no place in any room in the house.

Books of travel and adventure will probably be attractive to your servant. If she is neat and careful you can safely give her permission to take books from your library. In too many cases the servant's evenings after her work is finished are the gloomiest hours in her day, because she must sit alone in her room or the kitchen. A good, entertaining book for such hours will make her happier and more contented and a better servant.

Do not buy books that are too cheaply printed and put together. Paper should be good and binding substantial,

and it is always better to have the type large enough and clear enough to be read without straining the eyes. Prices of books are now so moderate that you can afford to insist upon having good workmanship.

Dust is a great enemy of books. Keep it from them as much as you can. See that books and shelves in your library are frequently cleaned. In addition to daily dustings each book should be carefully wiped with a light, dry cloth at frequent intervals. The volumes are otherwise sure to get "grimy." Dirt works in between the leaves, it is difficult to handle them without leaving finger-marks, and the beauty as well as cash value of the books is greatly injured.

Dampness is another deadly enemy of books. It affects the binding, which it quickly loosens and destroys, while it discolors and disfigures the leaves.

Too great heat is also injurious to books. It warps and distorts their covers and tends to powder the paste used in their binding. Keep your books in dry air, but avoid excessive heat.

WHAT TO READ

How to Read Periodicals

By CHARLES F. RICHARDSON

IT is wholly unadvisable to attempt to regulate one's plans of reading with the intention of leaving out newspapers and other periodicals as "wastes of time." There is no doubt that the average book is far more profitable reading than the average copy of a newspaper; but it by no means follows that the best book is at all times a better thing to read than the best newspaper. In this age of many periodicals a very large share of the best literature first appears in them; and, aside from literature proper, one's scheme of reading is very defective if it takes no account of the news of the day. A reader has no right to be well acquainted with ancient history, or with the treasures of poetry or romance, if such acquaintance has been purchased at the price of entire ignorance of the great events and the leading principles of contemporary life.

Admitting the utility of the reading of periodicals, and even insisting upon the necessity and duty of reading them, it must nevertheless be said in the plainest manner that an alarming amount of time is wasted over them, or worse than wasted. When we have determined that newspapers and magazines ought to be read, let us by no means flatter ourselves that all our reading of them is commendable or justifiable. I am quite safe in saying that the individual who happens to be reading these lines wastes more than half the time that he devotes to periodicals; and that he wastes it

because he does not regulate that time as he ought. "To learn to choose what is valuable and to skip the rest," is a good rule for reading periodicals; and it is a rule whose observance will reduce, by fully one half, the time devoted to them, and will save time and strength for better intellectual employments—to say nothing of the very important fact that discipline in this line will prevent the reader from falling into that demoralizing and altogether disgraceful inability to hold the mind upon any continuous subject of thought or study, which is pretty sure to follow in the train of undue or thoughtless reading of periodicals. And when, as too often happens, a man comes to read nothing save his morning paper at breakfast or on the train, and his evening paper after his day's work is over, that man's brain, so far as reading is concerned, is only half alive. It cannot carry on a long train of thought or study; it notes superficial things rather than inner principles; it seeks to be amused or stimulated, rather than to be instructed.

In the reading of papers which are worthy of being read we should bring every article or item, so far as may be, before the tribunal of our intellectual conscience and demand of it what is its purpose and what its utility to ourselves. If a thing is useless to us, then we may advantageously let it alone. A paper or a magazine is not all for everybody; some things in it are for you, some for me, some for others. We can readily tell what belongs to us and what to somebody else. Again, in the things which we may properly read, we should bear it in mind not to exceed the proper proportion of time to be devoted to a particular subject. It is often enough to know that an event has taken place, without reading all the particulars. Newspapers are pretty sure to violate the true perspective of events; and their violation of perspective we must correct for ourselves.

HOW TO READ

On Readers and Books

By HENRY VAN DYKE

THERE are readers and readers. For purposes of convenience they may be divided into three classes.

First, there is the "simple reader"—the ordinary book-consumer of commerce. He reads without any particular purpose or intention, chiefly in order to occupy his spare time. He has formed the habit and it pleases him. He does not know much about literature, but he says he knows what he likes. All is fish that comes to his net. Curiosity and fashion play a large part in directing his reading. He is an easy prey for the loud-advertising bookseller. He seldom reads a book the second time, except when he forgets that he has read it before. For a reader in this stage of evolution the most valuable advice (if, indeed, any counsel may be effectual) is chiefly of a negative character. Do not read vulgar books, silly books, morbid books. Do not read books that are written in bad English. Do not read books simply because other people are reading them. Do not read more than five new books to one old one.

Next comes the "intelligent reader"—the person who wants to know, and to whom books are valuable chiefly for the accuracy of the information which they convey. He reads with the definite purpose of increasing his acquaintance with facts. Memory is his most valuable faculty. He is ardent in the following of certain lines of investigation; he is apt to have a specialty, and to think highly of its impor-

tance. He is inclined to take notes and to make analyses. This particular reader is the one to whom lists of books and courses of reading are most useful. Miss Repplier makes light of them as "Cook's Tours in Literature," but the reader whose main interest is the increase of knowledge is often very glad to be "personally conducted" through a new region of books.

Last comes the "gentle reader"—the person who wants to grow, and who turns to books as a means of purifying his tastes, deepening his feelings, broadening his sympathies, and enhancing his joy in life. Literature he loves because it is the most humane of the arts. Its forms and processes interest him as expressions of the human striving towards clearness of thought, purity of emotion, and harmony of action with the ideal. The culture of a finer, fuller manhood is what this reader seeks. He is looking for the books in which the inner meanings of nature and life are translated into language of distinction and charm, touched with the human personality of the author, and embodied in forms of permanent interest and power. This is literature. And the reader who sets his affections on these things enters the world of books as one made free of a city of wonders, a garden of fair delights. He reads not from a sense of duty, not from a constraint of fashion, not from an ambition of learning, but from a thirst of pleasure, because he feels that pleasure of the highest kind—a real joy in the perception of things lucid, luminous, symmetrical, musical, sincere, passionate, and profound—such pleasure restores the heart and quickens it, makes it stronger to endure the ills of life, and more fertile in all good fruits of cheerfulness, courage, and love. This reader for vital pleasure has less need of maps and directories, rules, and instructions, than of companionship. A criticism that will go with him in his reading, and open up new meaning in familiar things, and touch the secrets of beauty and power, and reveal the hidden relations of literature to life, and help him to see the reasonableness of every true grace of style, the sincerity of every real force of passion—a criticism that penetrates, illuminates, and

appreciates, making the eyes clearer and the heart more sensitive to perceive the living spirit in good books—that is the companionship which will be most helpful and most grateful to the gentle reader.

Whichever class of readers we may belong to (and I, for one, decline to commit myself), we can all find something to please and profit us. All can unite in prayers for the simple reader, that he may not spend his last dollar for the 435,999th copy of the newest popular book, but expend his money more wisely in the purchase of—What?

Here is a real difficulty. The variety of opinions among guides and instructors seems to me a most cheerful and encouraging fact. Doubtless each has a good reason to give for his preferences. Doubtless there are treasures to be found in various regions of literature—not a solitary pot of gold hidden in a single field, and a terrible chance that we may not happen to buy the right lot—but veins of rich ore running through all the rocks, and placers in all the gravel beds. Doubtless we may follow any one of a half dozen roads and not go far astray after all.

Let us not take our reading too anxiously, too strenuously. There are more than a hundred good books in the world. The best hundred for you may not be the best hundred for me. We ought to be satisfied if we get something thoroughly good, even though it be not absolutely and unquestionably the best in the world. The habit of worrying about the books that we have not read, destroys the pleasure and diminishes the profit of those that we are reading. Be serious, earnest, sincere in your choice of books, and then put your trust in Providence and read with an easy mind.

Any author who has kept the affection, interest, and confidence of thoughtful, honest readers through at least one generation is fairly sure to have something in him that is worth reading.

Let us keep out of provincialism in literature—even that which comes from Athens.

You like Tolstoi and George Eliot; I like Scott and Thackeray. You like Byron and Shelley; I like Words-

worth and Tennyson. You admire the method of Stubbs and Seignobos; I still find pleasure in Macaulay and Carlyle. Well, probably neither of us is altogether wasting time. Jordan is a good river. But there is also plenty of water in the streams of Abana and Pharpar.

There is a large number of courses of reading that any one of us might take with profit. It is foolish to stand too long hesitating at the cross-roads. Choose your course with open eyes and follow it with a cheerful heart. And take with you a few plain maxims drawn from experience.

Read the preface first. It was probably written last. But the author put it at the beginning because he wanted to say something particular to you before you entered the book. Go in through the front door.

Read plenty of books about people and things, but not too many books about books. Literature is not to be taken in emulsion. The only way to know a great author is to read his works for yourself. That will give you knowledge at first-hand.

Read one book at a time, but never one book alone. Well-worn books always have relatives. Follow them up. Learn something about the family if you want to understand the individual. If you have been reading the "Idylls of the King" go back to Sir Thomas Malory; if you have been keeping company with Stevenson, travel for a while with Scott, Dumas, and Defoe.

Read the old books—those that have stood the test of time. Read them slowly, carefully, thoroughly. They will help you to discriminate among the new ones.

Read no book with which the author has not taken pains enough to write it in a clean, sound, lucid style. Life is short. If he thought so little of his work that he left it in the rough, it is not likely to be worth your pains in reading it.

Read over again the best ten books that you have already read. The result of this experiment will test your taste, measure your advance, and fit you for progress in the art of reading.

READING THE OLD BOOKS

HOW TO READ

The Art of Reading

By HAMILTON W. MABIE

EVERY intelligent traveler who travels with a purpose outlines his route, selects the places of interest which he desires to visit and carefully apportions his time. If one is to traverse a certain area of territory in a given period his movements must be guided by forethought and method. He cannot afford to gratify his vagrant impulses by loitering at one point and another as his moods suggest.

Reading is mental traveling through regions far more various and attractive than any which the longest routes of terrestrial journeyings afford. The tourist annihilates space, the reader destroys both space and time. The world of thought and action is spread out before him, and his greatest difficulty is apt to be that he does not know how to traverse it. He wastes his time in short and unprofitable excursions when he might be taking account of the antipodes.

Many people expend in desultory reading time and effort that, wisely directed, would make them masters of epochs and literatures. The art of reading is to read in such a way that with the utmost economy of time one can secure the richest results. Reading habits are generally formed, as are other habits, unconsciously. One who is just beginning to read, or one who has already read much, can form good reading habits, and so acquire the art of reading, as easily as any other habits can be formed, and no easier. Attention to a few rules for a reasonable time will result in the

unconscious adoption of the rules by the mind which makes them habits, and relieves one from any further conscious effort. The art of reading cannot be conveyed in a single article, and two or three practical suggestions to busy people must be the limit of the present effort.

We cannot all be scholars, because scholarship demands uninterrupted hours and a continuous and absorbing attention, which in most cases the demands of active life make impossible; but anyone who has access to books may become educated in a very liberal sense and without infringing on daily duties, if he only knows how to set about it. An element of the first importance is time. Many busy people declare that they have no time for reading; but they are mistaken. They have all the time there is, and some of the world's busiest men have found that enough to make themselves accomplished in one or more departments of knowledge. The trouble is not lack of time but wasteful habits in regard to it. Many persons entertain the notion that one must have regular and definite hours of the day or week set apart for reading in order to accomplish anything valuable. There never was a greater mistake. The busiest life has margins of time which may serve, like the borders of the old missals, to enrich and exalt the commonplaces written between. Fifteen minutes in the morning and as many in the evening devoted faithfully to reading will add appreciably in the course of a few months to one's store of knowledge. Always have a book at hand, and, whether the opportunity brings you two hours or ten minutes, use it to the full. An English scientist learned a language in the time his wife kept him waiting for the completion of her evening toilettes; and at the dinner given to Mr. Froude in New York some years ago, Mr. Beecher said that he had read through that author's brilliant but somewhat lengthy history in the intervals of dinner. Every life has pauses between its activities. The time spent in local travel in street cars and ferries is a golden opportunity, if one will only resolutely make the most of it. It is not long spaces of time but the single purpose that turns every moment to account that makes great

and fruitful acquisitions possible to men and women who have other work in life.

In order to have a book always at hand one must decide in advance what he is going to read next. For lack of this kind of forethought many readers waste time enough to make themselves good literary scholars. They are never quite decided what to get, and generally end with the first volume that comes to hand, which is likely to be something of only passing interest, if not entirely worthless. Therefore by all means adopt some system. Get from an experienced friend or make up for yourself a list of books. Take an epoch and read its history, its literature, its art, its discoveries; take a literature and master it, author by author, with the aid of a good general history; or make a list of the standard books on some subject that interests you, and read them. In whatever direction your taste may guide you, if it is a healthy one, go, but mark out your path before you start so that you need lose no time on the way. Having put your list in some convenient form resolutely adhere to it. This may involve some effort at first, but one cannot get substantial results of any kind without some persistency, certainly not from reading. Macaulay looks formidable, but it is astonishing how, when the charm of a book makes itself felt, the pages seem to grow shorter, and how a degree of persistence possible even to an undisciplined mind will take one through the most formidable histories.

To get the best results from reading one must give himself up to it. For the time being every object but the printed page must be forgotten. One must be entirely abstracted from his surroundings. This suggestion will not be so easily adopted as those already given. It involves an amount of mental discipline which one naturally shrinks from. There is, however, the widest difference in results between reading with a mind continually diverted by the things that are going on around one, and reading with a mind intently and absorbingly fixed on the subject in hand. The busy reader must not only carry his book with him, he must make his study wherever he happens to be.

HOW TO READ

How to Use Books

By BROTHER AZARIAS

READ with attention. Attention is the fundamental condition of all reading, of all study, of all work properly done. What is its nature? It is the concentration of the mind upon an object of thought to the exclusion of all others. It is a habit, and, like all habits, to be acquired only by practice. One may live in a state of habitual distraction as well as in a state of habitual attentiveness. The perfect habit of attention—and that which all of us should seek to acquire as best befitting social beings who cannot shirk the claims and requirements of social life—is the attention that can, without strain or effort, break off from one subject, pass on to another, and resume at once the thread of one's readings or thoughts. How may such an attention be acquired? Where the reading matter is congenial to the reader there is no difficulty; the attention becomes naturally and unconsciously absorbed in the subject. But where one is unaccustomed to reading, or where the reading matter has no special interest, it is with an effort that one learns to control one's attention. I conceive a reader may in the following manner acquire this control:

Set aside daily, according to leisure or occupation, a given portion of time for reading. The daily recurrence to a subject at precisely the same hour may at first be irksome, but it soon creates a habit which finally becomes a pleasure.

Keep up the practice of using that time for one purpose

and nothing else. This induces the habit all the sooner, and renders it all the more profitable.

Focus the attention during the time of reading in such a manner that the mind becomes wholly occupied with the reading matter. Better is the daily reading for half an hour with sustained attention than a reading of two hours made in an indolent, half-dreamy fashion.

Read with method. Absence of method in one's reading is a source of great distraction. Give yourself the habit while reading of making a mental catalogue of your impressions. Distinguish between the statements that are doubtful and probable and certain; between those that are of opinion and credence and presumption. You will find this practice of great aid in sustaining attention.

When, in spite of all these precautions, you begin to find your thoughts wandering away from the page upon which your eyes rest, leave the book aside for the time being and take up the reading of another subject that is more likely to fix your attention. We are told that Mr. Gladstone—who had such great physical endurance and wonderful intellectual activity—was wont to keep three distinct volumes on three distinct subjects open before him, and when he found attention beginning to flag in the reading of one he immediately turned to another. The practice is admirable for the trained intellect. The change brings rest to the mind and keeps it from growing wearied.

Men who are constant brain-workers generally keep before them a favorite volume, in which they from time to time refresh their minds when they become fatigued, or when they find the train of thought they would pursue exhausted. I have known men to find mental stimulation in the study of a Greek or Sanskrit verb; others, again, are wont to discipline their minds into activity by going over a theorem in geometry or calculus. Mere reverie or listlessness is a hopeless scattering of brain-force. It were well for us all to understand that mental inaction is not rest; it is rust. In this respect the law of intellectual is different from that of physical repose. Our soul is spirit, and must needs be active; and

a wholesome, moderate, well-directed activity best satisfies the laws of our being. Brain-work has never injured anybody. It is excitement, or taking trouble to heart, or disregarding the primary hygienic conditions of our physical nature that breaks down the health, and we are too prone to attribute it to mental exertion. In the natural course of things every great author and thinker should live to a ripe old age; witness the length of days to which have lived Kant and Ranke and Döllinger; Gladstone and Manning and Newman; Brownson and Bancroft and President Woolsey and Dr. McCosh. These men all knew what intense brain-work meant.

Another rule is to take notes while reading. The very fact of reading with pen or pencil in hand stimulates thought. Remember that reading is useful only in proportion as it aids our intellectual development, and it aids intellectual development only in proportion as it supplies food for reflection; and that portion of one's reading alone avails which the mind has been able to assimilate to itself and make its own by meditation. Now note-taking, with running comments, is a great means of making clear to one's self how much one does or does not know about the subject-matter of one's reading. Hence its value. But note-taking may be overestimated, and it actually becomes so when it is reduced to a mere mechanical copying and cataloguing of extracts, without any effort to make these extracts the seeds from which to cultivate native thought.

Read with a purpose. Lay out for yourselves a definite object, and let your reading converge upon that object until your purpose is attained. This is the only reading that will be remembered. Books perused in an aimless manner are soon forgotten; indeed are seldom remembered. The mind becomes a mere passive instrument, receiving one set of impressions which are in a little while obliterated by another set no less temporary. Now this is an abuse. Reason, imagination, all the faculties of man's intellect, were given him that he might exercise them and develop them to the full compass of their activity. He who lets

them lie dormant is in the position of him who buried the one talent that he had been entrusted with. Dante very justly places all such, though living without blame and without praise, in the first circle of hell. Madame Mohl, that oddest of little women, who for so many years ruled over the socially or politically distinguished in Paris, in her impatience of gossiping women once asked: "Why don't they talk about interesting things? Why don't they use their brains? . . . . Everybody but a born idiot has brains enough not to be a fool. Why don't they exercise their brains as they do their fingers and their legs, sewing and playing and dancing? Why don't they read?" Of those who read to no purpose might we also ask: Why don't they use their brains?

Furthermore, reading with a purpose helps to economize time and brain-energy. We soon learn there are many things we had better leave unread, as so many distractions from the main line of our readings. Then we begin to find out that after we know all a book has to tell us bearing directly upon our subject we would be losing time to read farther, and so we put the book aside. With practice we soon discover the short-cuts to our subject, and save ourselves the reading of all irrelevant matters. We become practiced in the rare art of knowing when and what not to read.

But there are works that cannot be partially read. They are all works of art—whether of prosaic art, as the novel, or poetic art, as the epic or lyric or dramatic poem. Such works must be read as a complete whole. As well may you mutilate a picture or a statue or a musical sonata as skip portions of a great poem or a standard novel. Every work of art is one—breathing one ideal, speaking one thought. You cannot reduce the thought to fragments, you cannot break up the ideal. This is a primary law of criticism, and every reader should take it to heart. Critics have compared Milton with Dante; but in what manner? They have taken one-third—a mere fragment—of Dante's great poem—the "Inferno"—and set it beside the whole of "Par-

adise Lost." These critics never understood Dante. His poem is one. Its parts cannot be separated. The "Paradiso" contains the solution to the "Purgatorio" and the "Inferno." It is simply and literally the keystone to the arch. So also a work of genuine art is not to be run through post-haste and then set aside forever afterwards. If you would grasp the underlying idea you should read the work slowly, read it thoughtfully, read it frequently. A piece of composition so read and so mastered is to you a great gain. It is an element in the formation of true culture. You are thereby learning how to penetrate the veil of appearances and to look essences full in the face.

You complain of the impossibility of remembering all you read. That comes of your reading over-hastily or of your reading aimlessly. When you read with a purpose, and take notes, and make running comments, and mark passages or chapters which you re-read, your memory will be retentive of all essential points.

A memory equally strong in all points is rare. I have met only one instance approaching such a memory in all my experience. It is that of a great churchman who stands foremost as a theologian, a canonist, a scholar, and a critic. But his is an exceptional instance of memory. For the large majority of us memory is simply confirmed experience in regard to topics with which we have grown familiar. According as our minds become active on any subject will our memory grasp the facts and ideas, and even the remote incidents, connected with the subject. Cardinal Newman says truly:

"In real fact memory, as a talent, is not one indivisible faculty, but a power of retaining and recalling the past in this or that department of our experience, not in any whatever. Two memories which are both specially retentive may also be incommensurate. . . . There are a hundred memories, as there are a hundred virtues."

How to Read

By EDWARD EVERETT HALE

FOR reading, the first rules, I think, are: Do not read too much at a time; stop when you are tired; and, in whatever way, make some review of what you read, even as you go along.

Capel Lofft says, in quite an interesting book, which plays about the surface of things without going very deep, which he calls "Self-Formation," that his whole life was changed, and indeed saved, when he learned that he must turn back at the end of each sentence, ask himself what it meant, if he believed it or disbelieved it, and, so to speak, that he must pack it away as part of his mental furniture before he took in another sentence. That is just as a dentist jams one little bit of gold-foil home, and then another, and then another. He does not put one large wad on the hollow tooth, and then crowd it in all at once. Capel Lofft says that this *re-flection*—going forward as a serpent does, by a series of backward bends over the line—will make a dull book entertaining, and will make the reader master of every book he reads, through all time. For my part, I think this is cutting it rather fine, this chopping the book up into separate bits. I had rather read as one of my wisest counselors did; he read, say a page, or a paragraph of a page or two, more or less; then he would look across at the wall, and consider the author's statement, and fix it on his

mind, and then read on. I do not do this, however. I read half an hour or an hour, till I am ready, perhaps, to put the book by. Then I examine myself. What has this amounted to? What does he say? What does he prove? Does he prove it? What is there new in it? Where did he get it? If it is necessary in such an examination, you can go back over the passage, correct your first impression, if it is wrong, find out the meaning that the writer has carelessly concealed, and such a process makes it certain that you yourself will remember his thought or his statement.

I can remember, I think, everything I saw in Europe which was worth seeing, if I saw it twice. But there was many a wonder which I was taken to see in the whirl of sight-seeing, of which I have no memory, and of which I cannot force any recollection. I remember that at Malines —what we call Mechlin—our train stopped nearly an hour. At the station a crowd of guides were shouting that there was time to go and see Rubens's picture of ——, at the church of ——. This seemed to us a droll contrast to the cry at our stations, "Fifteen minutes for refreshments!" It offered such æsthetic refreshment in place of carnal oysters that purely for the frolic we went to see. We were hurried across some sort of square into the church, saw the picture, admired it, came away, and forgot it—clear and clean forgot it! My dear Laura, I do not know what it was about any more than you do. But if I had gone to that church the next day, and had seen it again, I should have fixed it forever on my memory. Moral: Renew your acquaintance with whatever you want to remember. I think Ingham says somewhere that it is the slight difference between the two stereoscopic pictures which gives to them, when one overlies the other, their relief and distinctness. If he does not say it, I will say it for him now.

I think it makes no difference how you make this mental review of the author, but I do think it essential that, as you pass from one division of his work to another, you should make it somehow.

Another good rule for memory is indispensable. I think,

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EDWARD EVERETT HALE

—namely, to read with a pencil in hand. If the book is your own, you had better make what I may call your own index to it on the hard white page which lines the cover at the end. That is, you can write down there just a hint of the things you will be apt to like to see again, noting the page on which they are. If the book is not your own, do this on a little slip of paper, which you may keep separately. These memoranda will be, of course, of all sorts of things. Thus they will be facts which you want to know, or funny stories which you think will amuse some one, or opinions which you may have a doubt about. Suppose you had got hold of that very rare book, Veragas's "History of the Pacific Ocean and its Shores"; here might be your private index at the end of the first volume:

Percentage of salt in water, 11; Gov. Revillagigedo, 19; Caciques and potatoes, 23; Lime-water for scurvy, 29; Enata, Kanaka, 42; Magelhaens *vs.* Wilkes, 57; Coral insects, 72; Gigantic ferns, 84, etc., etc., etc.

Very likely you may never need one of these references; but if you do, it is certain that you will have no time to waste in hunting for them. Make your memorandum, and you are sure.

Bear in mind all along that each book will suggest other books which you are to read sooner or later. In your memoranda note with care the authors who are referred to of whom you know little or nothing, if you think you should like to know more, or ought to know more. Do not neglect this last condition, however. You do not make the memorandum to show it at the Philogabblian; you make it for yourself; and it means that you yourself need this additional information.

Whether to copy much from books or not? That is a question; and the answer is: "That depends." If you have but few books, and much time and paper and ink; and if you are likely to have fewer books, why, nothing is nicer and better than to make for use in later life good extract-books to your own taste, and for your own purposes. But if you own your books, or are likely to have them at com-

mand, time is short, and the time spent in copying would probably be better spent in reading. There are some very diffusive books, difficult because diffusive, of which it is well to write close digests, if you are really studying them. When we read John Locke, for instance, in college, we had to make abstracts, and we used to stint ourselves to a line for one of his chatty sections. That was good practice for writing, and we remember what was in the sections to this hour. If you copy, make a first-rate index to your extracts. They sell books prepared for the purpose, but you may just as well make your own.

You see I am not contemplating any very rapid or slap-dash work. You may try that in your novels, or books of amusement, if you choose, and I will not be very cross about it; but for the books of improvement, I want you to improve by reading them. Do not "gobble" them up so that five years hence you shall not know whether you have read them or not. What I advise seems slow to you, but if you will, any of you, make or find two hours a day to read in this fashion, you will be one day accomplished men and women.

Reading Aloud in Our Homes

By MRS. JAMES FARLEY COX

WHAT does the average American family know about sitting "around the evening lamp," regardless of differing ages, and cheerfully expecting to be mutually amused and entertained? The bewildering voices of the world—so exciting, so alluring—call to the young to come where their differing fancies can be gratified; always there is some new thing to fill the imagination and the heart.

The critical discussion of an author, the older mind guiding the judgment of the younger, is at once provoked by reading him aloud in the family, and there is no better aid to literary discernment. And in our country, where so frequentiy the children have had advantages denied their parents, the broader view of the son greatly enlightens and enriches his parents' minds.

Great care was taken in the first fifty or sixty years of the nineteenth century to impress upon the young people of both sexes the value and importance of intelligent and pleasant reading aloud. We were taught "not to declaim but to read," naturally, distinctly, and audibly, and great pains were taken to modulate students' voices and correct nasal tones. The great improvement noticeable in the voices of the present generation of public-school graduates, which is so marked among young working-people, is, I am very sure, the product of this painstaking care.

Very early in a child's life it should be taught to listen; to concentrate its mind on a thing which it neither sees nor handles. All that this implies lies in the mother's hands, and when she gathers her little ones about her and woos them to intent and appreciative listening, she has taken a very important step in their education. The way in which she reads, the book she chooses, the place and hour all have their share in the result. It is well worth any woman's earnest care and effort to acquire a vivacious intelligent manner of reading, a magnetic discerning way of putting an interesting fact or story into life by the power of her voice and the quietness of her perception.

There is not a lovelier picture out of all that great gallery of which home furnishes the subjects than that which shows a mother sitting where the light falls upon her book and on the children whose faces reflect the story she recites to them, as they gather about her knees. With her lies the opportunity to skillfully draw out every heroic or noble motive by the magic of her art, and the happy hour of listening becomes a school of morals as well as a mental stimulant.

But these influences do not arise from half-hearted enunciation of sentences in which the reader's mind takes no real interest. No one more sharply detects wandering attention than an eager child. No really good reading can be accomplished by one who is not vitally alive to their subject.

And for the perfection of family reading, he who reads should be both ready and willing to bear the interruption of an eager question. If a listener is moved to express incredulity or delight, or to ask for information, it is a genuine proof of interest and betokens that the mind is absorbing all that the reader is giving out, and it gives an ease and familiarity to the gathering which is very necessary to its popularity with the young.

Quite a well-known author, who greatly enjoyed reading aloud to her young nieces and nephews, became absolutely angry if the slightest noise or interruption stopped her sonorous oratorial utterance, and it was a severe discipline to everyone concerned to be summoned to sit for an indefinite

time both speechless and immovable. The evasions and excuses became exceedingly frequent, and often very funny. Even the head of the house was not exempt from reproof if she stole softly out of the library for some forgotten duty. No choice was given the hearers, they must hear what her own choice dictated, and to some of them the very sight of the old lady's benevolent face bent over an open book as if selecting a theme was a signal for instant flight. Many a harmless laugh has been smothered in hallways and on verandas when two fugitives encountered each other in full flight.

Our daily lives bear testimony to what the beautiful or interesting thoughts of those who have given to the world their priceless gifts of story and poems can, through this medium, do to relieve the weariness of the ill and the disabled. In how many another room besides that from which the writer now hears the cheerful voice of a nurse reading to one too ill to occupy herself in any way, does languor find animation, and sadness amelioration, through this gentle method of amusement. What relief it brings to the self-centered, self-tormenting thoughts which illness and lack of occupation must ever bring to those who are deprived of motion, air, diversion by sight or touch, and are left to the weary monotony of an invalid's life! Every nurse should add intelligent reading and the cultivation of a pleasant voice to the already long catalogue of her virtues and accomplishments.

Into how many a weary home of those who could neither enter into conversation nor bear the well-meant efforts of others to advise and help, has the tactful reading of some sympathetic but impersonal page broken with healing force and energy? As soon as the ear ceases to dread the well-meant entreaty or admonition which begs the heart, listless from sorrow, to rouse itself, and can lend itself willingly to listen to some soothing recitation of words eloquent with spiritual peace, help has come in a way more strengthening and more blessed than one could believe without experiment. And *heard*, the message remains to live and expand, when

the tear-dimmed eyes would have only half understood and the heart only half-received.

In these days of wide-spread education we seldom have the opportunity to see the joy which so lightened many a face in years gone by, when to the very ignorant some quiet voice read the promises of God. Among the aged slaves of the first half of the nineteenth century it was a wonderful demonstration of their great deprivation to see the reverent happiness which beamed in their faces when a gentle mistress visited their cabins and read to them the wondrous things they longed to hear. The soft and almost always musical voices of the South gave a tender, soothing cadence to the words of peace. I once saw an old woman rise and lean over the shoulder of a young girl who read from Isaiah: "And the Lord God shall wipe away the tears from off all faces." "Let me see, honey, just let me see dem words." Then with a look of disappointment she added: "Dey look just like all the rest: I thought such blessed words would be printed different. Dey ain't no common words, Miss Car'line."

Yet though our poorer brethren can decipher the words it often remains to us to read into them the meaning an untrained mind cannot decipher, and half an hour's pleasant, wholesome reading, often leaves a more helpful trace of a visit to the sick poor than even the bodily comforts we have brought.

There cannot be a doubt that in two ways we err, when we fail to teach our children to intelligently listen or leave them with untrained, strident voices which destroy the melody of the noblest verse.

A good book well read in family council ought to be a bond of union and sympathy as well as an intellectual joy.

HOME STUDY.

WHY TO STUDY

Home Study

By WILLIAM R. HARPER *

THE subject of reading or studying at home, as distinguished from the work done in connection with a school or institution of learning, is coming to assume a larger importance. The stimulating effect of the many schools and the greater and more numerous opportunities for successful work lead young men and young women, whether they have had large or meager educational privileges, to consider what is possible along lines of educational work for those who may not take up direct and definite work in a school.

Is it Feasible?

The first question which one asks himself, and surely the first question to be answered, is this: Can a man or woman advance himself educationally through the intellectual work which he may do at home? It would be a sorry thing for humanity at large if this question were to be answered in the negative. If one stops to think for only a moment, he will at once recognize the fact that if there is to be any kind of intellectual advancement in the case of the great majority of the individuals making up any particular community, it can be gained only in this way. It is only one person in ten who can, at any given point of time, enjoy the privileges

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of membership in a school or an institution of learning. Are we to suppose that the remaining nine persons are standing still? Surely not. It is probable that, if we were able to get at all the facts, a large number would be found to be standing still, or moving backward; but it would be impossible to suppose that this number constituted even the majority in an ordinarily intelligent community. The very fact that the world is making rapid progress, although so few, comparatively, are engaged in the work of the schools, is ample evidence that outside of scholastic walls intellectual work of a high order is being done, and that the number of those doing such work is not small.

But more than this, one has only to open his eyes to see on every side evidence that home reading and home study are being carried on with excellent results. The University Extension courses, the Correspondence Schools, the Chautauqua Circles, the Reading Clubs, not to speak of many other agencies, furnish conclusive proof of the prevalence of such work and of its feasibility. To deny the feasibility of accomplishing large results by effort made at home is to deny that the human mind is capable of doing work except when under the direct stimulus of some external force. Is it not true, however, that the stimulus from an internal force is even more potent than that of an external force? This internal stimulus is no less a thing than the determination of the human soul to rise above its ordinary environment, and to enjoy that higher spiritual life which is possible for all who have the ambition to secure it.

Is it Desirable?

This question hardly deserves to be asked, much less to be answered, and yet—a word in passing. Is knowledge desirable? Is better control of one's mental faculties desirable? Is it not true, however, that knowledge and mental discipline have been growing in these last years with too great rapidity? Is it not true that the struggle of life is becoming more and more intense, and this largely for the

reason that competition is becoming greater and greater? Is it not true, moreover, that the difficulty of finding men and women who are satisfied to perform the menial services of life grows with every generation of civilization? Is it wise, therefore, to encourage that ambition which leads to dissatisfaction and discontent? Is it really desirable that the great mass of our humankind shall lift itself intellectually at the price of discomfort and unhappiness? My answer to these questions is threefold:

(1) Whatever may be said of other countries, the time has not yet come in the United States of America to call a halt in educational work of any grade.

(2) It may well be doubted whether the common people of any country in the world are to-day as strongly intelligent as the American people; and this has come from education in school and at home.

(3) It is the highest duty of every human being to cultivate the faculties given him by Nature, and no greater sin can be committed than that of failing to obtain the highest degree of cultivation possible under all the circumstances.

If these things are true, it must also be true that nothing under heaven is more desirable than this same intellectual work, to be performed at home if not at school; to be performed of necessity at home by at least ninety per cent. of those who are engaged in this same struggle for life.

It is Necessary

But we may go even a step further and declare that such work is necessary. This necessity is in the very constitution of the human soul; for that man is not truly human who does not wish to grow, and who does not make every effort in his power to secure such growth. Reading and study at home are necessary in order that reading and study in school may be possible. Without the former the latter would soon be given up. If reading and study were to be limited in each individual life to that which could be done in school, man would soon fall back into barbarism. School

life, however short and insufficient it may have been, finds its highest motive and highest efficiency in the fact that it has prepared the individual and inspired him to continue reading and study out of school—that is, at home.

Such work is necessary because during the years of early manhood and middle age, not to speak of old age, it is the home work alone which is possible. The world outside of school divides itself into two classes; those who read and study at home, thus continuing to rise higher and higher not only in the intellectual sphere of life but as well in the more practical spheres; and those who do not read and study at home, and for this reason sink lower and lower in the grade of human life, dragging with them all with whom they may come in contact. If there is any single necessity in life more vital than any other, it is the necessity for pressing forward intellectually from year to year as one grows older; and this necessity is all the greater if for any reason one in early life has been deprived of ordinary school privileges. When it is remembered that men and women who were denied in early youth the ordinary privileges of education have attained the highest places of influence in almost every line of life's activity, it ought to be felt by every American youth that, however handicapped he may be today because of lack of education, there is no reason why, before to-morrow has come, or the next year, he shall not have made some progress in the effort to make up for past deficiencies.

For Whom?

For whom is such work feasible and possible, not to say necessary? My answer to this question comes from an experience of over twenty years in dealing directly with men and women engaged in home reading and home study. It would be impossible to classify, with any degree of system, those who have been or can be benefited. It is a universal possibility, a universal privilege, as well as a universal duty. One must not suppose that such work is undertaken only by those who are thus endeavoring to supply the deficiencies

of early education, for it will be remembered that the great intellectual work of the world is being done by those who are reading and studying at home. The privilege and the duty of such work rest, perhaps, even more strongly, upon the man who has obtained from schools and institutions of higher learning all that they can furnish, and who, on this foundation, seeks to build something still stronger and larger than has yet taken form.

But it is, perhaps, a more practical thing to think of those who have not been so fortunate as having in this way an opportunity to do what the school might have done for them. Here again we find ourselves thinking of two classes —those who engage in home reading and study for the sake of personal improvement and mental culture—a most worthy motive; and those who do this work in order that they may be able to earn a larger salary, and consequently live a more comfortable life. What man or woman does not find himself in one or the other of these classes? Home reading and study is something, therefore, which ought to engage the thought and consideration of every human being. The fact that every man or woman is not engaged in home reading and home study is to be explained on the ground that no system has yet been suggested applicable to all or capable of arousing in all the necessary interest and ambition.

What Does it Involve?

First of all, a steadfast purpose. One who has a mind so fickle that it may not be held to the consideration of a particular subject cannot hope to accomplish much. The sources of discouragement will prove to be many. Matters of even small importance will be found distracting. To hold one's self to a line of work month after month is of itself an indication of strong intellectual ability. One must not be disappointed if failure comes again and again, but the very fact of failure points only too clearly to the need of such work, and, this fact being appreciated, steadfastness of purpose will come to be more and more easily cultivated.

Then a certain amount of time must be set aside. It is not so much a question of the length of time. Many deceive themselves in supposing that long hours are necessary for mental improvement and intellectual progress. It is true that, everything else being equal, the more time one can devote to the study of a given subject the greater will be the results; but, after all, it is not so much the length of time devoted as the regularity with which the work is followed up. Here, too, something depends upon the mental constitution of the individual. For one person, reading or study for thirty minutes a day through a long number of days without interruption will accomplish more than the same total number of minutes given once a week through the same period of time. Another individual will do better to take up the subject once a week, and in three hours of consecutive work will accomplish more than in six days of thirty minutes each day. But, after a study of one's self in order to determine how one's mind works to best advantage, the main thing will be regularity. The longest time within which a unit for study should be fixed is a week. Unless something can be done at least each week the result at the end of the year will be hardly perceptible.

Importance of Definite Work

Much depends upon having a definite plan of work—that is, a clearly outlined schedule—the adoption of which will lead one to do the work which bears upon the subject under consideration, and also prevent him from doing work that has no direct connection with the subject. It is at this point that home work is too frequently unsuccessful. One fails to mark out with sufficient rigor the limits of his work and the thing to be accomplished, and the result is in many cases that he wanders from one field to another until at last he loses himself and gives up the effort. A systematic arrangement of one's work so that every minute counts, and every page of reading brings one closer to the end sought—this, and this only, will prove to be satisfactory.

But, now, not many men or women find it easy to mark out for themselves such a definite plan. It is scarcely reasonable to expect of them the ability to do such a thing. The real truth is that they find it difficult enough to follow such a plan when once it has been marked out. It is necessary therefore that one should have good guidance. This guide, whatever form the agency may take, will naturally be one who has gone over the ground before; who knows what to suggest and what should not be suggested. He is one who has considered every step from the point of view of the whole journey. If it is a question of what to read, the guide will be able to save one's time and energy by pointing out the books that should not be read as well as the books that should be read; and, if we could only realize that not more than one of ten books which we may read is really on the whole helpful, we may conclude that the chief work of the guide is to tell us what not to do, in order that thereby our time and strength may be conserved. Money paid for guidance, if it is good guidance, is most economically spent. One's experience need not be very extended to satisfy himself on this point.

The Results to be Secured

Suitable helps, in any work involving reading or study, are essential. It is here that good guidance plays so important a part. A book is not a good book and is not worth reading unless it is worthy of being read two or three or more times. Such a book, if possible, should be purchased, for one cannot read a book twice or oftener without obtaining a feeling of proprietorship which should not be violated. In these days of many books the greatest care should be exercised. It is not the book which entertains, or the newest book upon a subject, that should be chosen. It is often the book which has stood the test of time, and which must be read more than once to be understood, that will prove to be the most suitable help.

What Will Such Work Secure?

First of all, peace of mind, for the mind cannot be calm and at rest which does not have something on which to feed. A sense of satisfaction will pervade the mind because the mind is occupied. The consciousness of new acquisition will steady and strengthen the intellectual faculties, and the individual who thus performs regularly this bit of work, in whatever grade of intellectual progress he may find himself, will begin to feel a self-respect to which before he was a stranger.

This peace of mind will not indicate stagnation, nor will it be inconsistent with that desire to grow, that higher aspiration, which comes with intellectual work. The higher aspiration, when it is legitimate, is only a desire to be what God intended one to be. This means the struggle to bring one's self into harmony with the laws of the Creator, and all struggle to this end is peaceful. Such aspiration is true ambition, without which man again becomes a beast.

With regular and systematic plans for self-improvement fairly well carried out one's horizon broadens. He begins to see things from a larger and a broader point of view. What before were mountains now seem to be only hills. Difficulties that seemed insurmountable may still remain difficulties, but they may now, perhaps, be overcome. A new light comes in from a thousand sources, and what once seemed bright is now far brighter, while that which once was dark now appears even to be bright. This matter of horizon in thought is almost everything. The greatest events may seem insignificant, the greatest thoughts of no import whatever, to the man of narrow vision; and more than this, things take on a perverted form, and that which is straight seems crooked to the man who is not large enough either by nature or by cultivation to see things as they are.

Home reading and home study will bring a larger supply of better bread and butter. I may be wrong in placing this

last, if by so doing I mean to make it least important among the things to secure by the cultivation of one's intellect. On the other hand, I am wrong if by so doing I mean to make it the highest of the things thus secured. But it matters not whether we place the utilitarian motive first or last. In the case of a great majority of humankind it is the most important. It is the man of mind, the man who has a head to do this or that thing, who can command to-day the best vantage-ground in the struggle of life. Let us neither magnify the bread-and-butter point of view, nor minimize it. Let us rather take it for what it is worth. But we may not fail to see that it is the men who can control their minds and thereby can control the minds of others that occupy to-day the high places.

How Go About It?

This is, after all, the most difficult thing in connection with the whole purpose. The process includes three steps:

(1) That of determining with all the strength of mind and body that one possesses to do the thing proposed, to undertake a course of study or reading at home. Such a determination ought not to be reached without full consideration of all that is involved, the sacrifices which it will entail, the deprivations which may be necessary, the exercise of will-power which is demanded.

(2) The selection of a definite field within which such work shall be undertaken. The world of study and of reading is a large world. Indeed there may be said to be many such worlds. That one should be selected in which, so far as it may be known, one's interest can be most easily and successfully aroused. In other words, that line of work which upon the whole seems to be the easiest, that subject which appeals most strongly to one's sympathy, should furnish the basis of selection. However advantageous work in distasteful subjects may be found to be in school life, there is no place for such work in home reading or home study.

(3) The third step is the selection of a guide. Be cer-

tain that the agency to which you commit yourself for guidance is one well established and of good reputation. One should be certain, for a mistake at this point is the worst possible economy. There are many guides who are false guides; many who are fraudulent. One should be sure of his guide before he trusts himself implicitly. There are many agencies which, as time has clearly shown, have greatly benefited those who have accepted them. These are well known and do not need to be named. If one is in doubt it is easy enough to secure advice; but the greatest care should be exercised not to enter upon the wrong path or to follow the wrong guide.

Perhaps these suggestions, based upon a large experience in this kind of work, will be found helpful to some whose desire it is to continue growing even to the last day of life.

WHY TO STUDY

Five Evidences of an Education

By NICHOLAS MURRAY BUTLER *

"IF you had had children, sir," said Boswell, "would you have taught them anything?" "I hope," replied Dr. Johnson, "that I should have willingly lived on bread and water to obtain instruction for them; but I would not have set their future friendship to hazard for the sake of thrusting into their heads knowledge of things for which they might not perhaps have either taste or necessity. You teach your daughters the diameters of the planets, and wonder when you have done that they do not delight in your company." From which it appears that Dr. Johnson, by a sort of prolepsis, was moved to contribute to the discussion of one of the vexed questions of our time. Who is the educated man? By what signs shall we know him?

"In the first golden age of the world," Erasmus observes, in his "Praise of Folly," "there was no need of these perplexities. There was then no other sort of learning but what was naturally collected from every man's common-sense, improved by an easy experience. What use could there have been of grammar, when all men spoke the same mother-tongue, and aimed at no higher pitch of oratory than barely to be understood by each other? What need of logic, when they were too wise to enter into any dispute? Or what occasion for rhetoric, where no difference arose to require any laborious decision?" Surely, in con-

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trasting this picture of a far-off golden age with our present-day strenuous age of steel, we must be moved to say, with the Preacher, "in much wisdom is much grief; and he that increaseth knowledge increaseth sorrow."

It is only two hundred and fifty years ago that Comenius urged, with ardent zeal, the establishment in London of a college of learned men who should bring together in one book the sum total of human wisdom, so expressed as to meet the needs of both the present and all future generations. This scheme for a Pansophia, or repository of all learning, proved very attractive in the seventeenth century, for it easily adjusted itself to the notions of a period which looked upon learning as a substantial and measurable quantity, to be acquired and possessed. Unfortunately this quantitative ideal of education, with its resultant processes and standards, is still widely influential, and it tempts us to seek the evidences of an education in the number of languages learned, in the variety of sciences studied, and generally in the quantity of facts held in the memory reserve. But, on the other hand, any serious attempt to apply quantitative standards to the determination of education quickly betrays their inadequacy and their false assumptions. If to be educated means to know nature in systematic fashion and to be able to interpret it, then nearly every man of letters, ancient or modern, must be classed with the uneducated. Or if to be educated means to have sympathetic, almost affectionate, insight into the great masterpieces of art and of literature, then innumerable great men of action, who have fully represented the ideals and the power of their time and who manifested most admirable qualities of mind and of character, were uneducated. The case is even worse to-day. A host of knowledges compass us about on every side and bewilder by their variety and their interest. We must exclude the many to choose the one. The penalty of choice is deprivation; the price of not choosing is shallowness and incapacity. The quantitative method of estimating education breaks down, then, of its own weight. A true standard is to be sought in some other direction.

A full analysis of the facts of life as they confront us to-day would show, I feel confident, that all knowledges and all influences are not on a single plane of indifference toward the human mind that would be educated. All parts of the spiritual machine are not mutually interchangeable. There are needs to be met and longings to be satisfied that will not accept any vicarious response to their demands. The scientific, the literary, the æsthetic, the institutional, and the religious aspects of life and of civilization, while interdependent, are yet independent of each other, in the sense that no one of them can be reduced to a function of another or can be stated in terms of another. Therefore each of these five aspects must, I think, be represented in some degree in every scheme of training which has education for its end. Nevertheless this training when it arrives at education will not suffer itself to be measured and estimated quantitatively in terms either of science, of letters, of art, of institutions, or of religion. It will have produced certain traits of intellect and of character which find expression in ways open to the observation of all men, and it is toward these traits or habits, not toward external and substantial acquisition or accomplishment, that one must turn to find the true and sure evidences of an education, as education is conceived to-day.

First among the evidences of an education I name correctness and precision in the use of the mother-tongue. Important as this power is, and is admitted to be, it is a comparatively new thing in education. The modern European languages took on educational significance only when the decentralization of culture began at the close of the Middle Ages. So late as 1549 Jacques de Bellay supported the study of French with the very mild assertion that it is "not so poor a tongue as many think it." Mulcaster, writing a little later, found it necessary to tell why his book on education was put in English rather than in Latin, and to defend the vernacular when he referred to its educational usefulness. Melanchthon put German in a class with Greek and Hebrew, and contrasted all three unfavorably with

Latin. Indeed it was not until the present German Emperor plainly told the Berlin School Conference of 1890 that a national basis was lacking in German education; that the foundation of the gymnasium course of study must be German; that the duty of the schoolmasters was to train the young to become Germans, not Greeks and Romans, and that the German language must be made the center around which all other subjects revolved, that a revision of the official school program was brought about that made place for the really serious study of the German language and literature. And to-day, where the influence of the English universities and of not a few American colleges is potent, the study of English is slight and insignificant indeed. The superstition that the best gate to English is through the Latin is anything but dead.

But for the great mass of the people the vernacular is not only the established medium of instruction, but, fortunately, also an important subject of study. A chief measure of educational accomplishment is the ease, the correctness, and the precision with which one uses this instrument.

It is no disrespect to the splendid literatures which are embodied in the French and the German tongues, and no lack of appreciation of the services of those great peoples to civilization and to culture, to point out that of modern languages the English is easily the first and the most powerful, for "it is the greatest instrument of communication that is now in use among men upon the earth." It is the speech of an aggressive people among whom individual liberty and personal initiative are highly prized. It falls short, no doubt, of the philosophical pliability of the Greek and of the scientific ductility of the German; but what is there in the whole field of human passion and human action that it cannot express with freedom and with a power all its own? Turn "Othello" into German or compare the verse of Shelley or of Keats with the graceful lines of some of their French contemporaries, and learn the peculiar power of the English speech. In simple word or sonorous phrase it is

unequaled as a medium to reveal the thoughts, the feelings, and the ideals of humanity.

One's hold upon the English tongue is measured by his choice of words and by his use of idiom. The composite character of modern English offers a wide field for apt and happy choice of expression. The educated man, at home with his mother-tongue, moves easily about in its Saxon, Romanic, and Latin elements, and has gained by long experience and wide reading a knowledge of the mental incidence of words as well as of their artistic effect. He is hampered by no set formulas, but manifests in his speech, spoken, and written, the characteristic powers and appreciation of his nature. The educated man is of necessity, therefore, a constant reader of the best written English. He reads not for conscious imitation, but for unconscious absorption and reflection. He knows the wide distinction between correct English on the one hand, and pedantic, or as it is sometimes called, "elegant," English on the other. He is more likely to "go to bed" than to "retire," to "get up" than to "arise," to have "legs" rather than "limbs," to "dress" than to "clothe himself," and to "make a speech" rather than to "deliver an oration." He knows that "if you hear poor English and read poor English you will pretty surely speak poor English and write poor English," and governs himself accordingly. He realizes the power and place of idiom and its relation to grammar, and shows his skill by preserving a balance between the two in his style. He would follow with intelligent sympathy the scholarly discussions of idiom and of grammar by Professor Earle and would find therein the justification of much of his best practice. In short, in his use of his mother-tongue he would give sure evidence of an education.

As a second evidence of an education I name those refined and gentle manners which are the expression of fixed habits of thought and of action. "Manners are behavior and good breeding," as Addison said, but they are more. It is not without significance that the Latin language has

but a single word (*mores*) both for usages, habits, manners, and for morals. Real manners, the manners of a truly educated man or woman, are an outward expression of intellectual and moral conviction. Sham manners are a veneer which falls away at the dampening touch of the first selfish suggestion. Manners have a moral significance, and find their basis in that true and deepest self-respect which is built upon respect for others. An infallible test of character is to be found in one's manners toward those whom, for one reason or another, the world may deem his inferiors. A man's manners toward his equals or his superiors are shaped by too many motives to render their interpretation either easy or certain. Manners do not make the man, but manners reveal the man. It is by the amount of respect, deference, and courtesy shown to human personality as such that we judge whether one is on dress parade or whether he is so well-trained, well-educated, and so habitually ethical in thought and action that he realizes his proper relation to his fellows and reveals his realization in his manners. As Kant insisted more than a century ago, a man exists as an end in himself and not merely as a means to be arbitrarily used by this or that will; and in all his actions, whether they concern himself alone or other rational beings, he must always be regarded as an end. True manners are based upon a recognition of this fact, and that is a poor education indeed which fails to inculcate the ethical principle and the manners that embody it.

As a third evidence of an education I name the power and habit of reflection. It is a frequent charge against us moderns, particularly against Americans, that we are losing the habit of reflection and the high qualities which depend upon it. We are told that this loss is a necessary result of our hurried and busy lives, of our diverse interests, and of the annihilation of space and time by steam and electricity. The whole world and its happenings are brought to our very doors by the daily newspaper. Our attention leaps from Manila to Pekin, from Pekin to the Transvaal, and from the Transvaal to Havana. We are torn by conflicting

or unconnected emotions, and our minds are occupied by ideas following each other with such rapidity that we fail to get a firm and deep hold of any one of the great facts that come into our lives. This is the charge which even sympathetic critics bring against us.

If it be true—and there are some counts in the indictment which it is difficult to deny—then one of the most precious evidences of an education is slipping from us, and we must redouble our efforts to keep fast hold upon it. For an unexamined life, as Socrates unceasingly insisted, is not worth living. The life which asks no questions of itself, which traces events back to no causes and forward to no purposes, which raises no vital issues of principle, and which seeks no interpretation of what passes within and without, is not a human life at all; it is the life of an animal. The trained and the untrained mind are perhaps in sharpest contrast at this very point. An armory of insights and convictions always ready for applications to new conditions, and invincible save by deeper insights and more rational convictions, is a mark of a trained and educated mind. The educated man has standards of truth, of human experience, and of wisdom, by which new proposals are judged. These standards can be gained only through reflection. The undisciplined mind is a prey to every passing fancy and the victim of every plausible doctrinaire. He has no permanent forms of judgment which give him character.

Renan was right when he held that the first condition for the development of the mind is that it shall have liberty; and liberty for the mind means freedom from the control of the unreasonable, and freedom to choose the reasonable in accordance with principle. A body of principles is a necessary possession of the educated man. His development is always with reference to his principles, and proceeds by evolution, not revolution.

Philosophy is, of course, the great single study by which the power of reflection is developed until it becomes a habit, but there is a philosophic study of literature, of politics, of natural science, which makes for the same end. The ques-

tion how, whose answer is science, and the question why, whose answer is philosophy, are the beginnings of reflection. A truly educated man asks both questions continually, and as a result is habituated to reflection.

As a fourth evidence of an education I name the power of growth. There is a type of mind which, when trained to a certain point, crystallizes, as it were, and refuses to move forward thereafter. This type of mind fails to give one of the essential evidences of an education. It has perhaps acquired much and promised much; but somehow or other the promise is not fulfilled. It is not dead, but in a trance. Only such functions are performed as serve to keep it where it is; there is no movement, no development, no new power or accomplishment. The impulse to continuous study, and to that self-education which are the conditions of permanent intellectual growth, is wanting. Education has so far failed of one of its chief purposes.

A human mind continuing to grow and to develop throughout a long life is a splendid and impressive sight. It was that characteristic in Mr. Gladstone which made his personality so attractive to young and ambitious men. They were fired by his zeal and inspired by his limitless intellectual energy. To have passed from being "the rising hope of the stern and unbending Tories" in 1838 to the unchallenged leadership of the anti-Tory party in Great Britain a generation later, and to have continued to grow throughout an exceptionally long life, is no mean distinction; and it is an example of what, in less conspicuous ways, is the lot of every mind whose training is effective. Broadened views, widened sympathies, deepened insights, are the accompaniments of growth.

For this growth a many-sided interest is necessary, and this is why growth and intellectual and moral narrowness are eternally at war. There is much in our modern education which is uneducational because it makes growth difficult, if not impossible. Early specialization, with its attendant limited range both of information and of interest, is an enemy of growth. Turning from the distasteful before it

is understood is an enemy of growth. Failure to see the relation of the subject of one's special interest to other subjects is an enemy of growth. The pretense of investigation and discovery before mastering existent knowledge is an enemy of growth. The habit of cynical indifference toward men and things and of aloofness from them, sometimes supposed to be peculiarly academic, is an enemy of growth. These, then, are all to be shunned while formal education is going on, if it is to carry with it the priceless gift of an impulse to continuous growth. "Life," says Bishop Spalding in an eloquent passage, "is the unfolding of a mysterious power, which in man rises to self-consciousness, and through self-consciousness to the knowledge of a world of truth and order and love, where action may no longer be left wholly to the sway of matter or to the impulse of instinct, but may and should be controlled by reason and conscience. To further this process by deliberate and intelligent effort is to educate"—and, I add, to educate so as to sow the seed of continuous growth, intellectual and moral.

And as a fifth evidence of an education I name efficiency, the power to do. The time has long since gone by, if it ever was, when contemplation pure and simple, withdrawal from the world and its activities, or intelligent incompetence was a defensible ideal of education. To-day the truly educated man must be, in some sense, efficient. With brain, tongue, or hand he must be able to express his knowledge and so leave the world other than he found it. Mr. James is simply summing up what physiology and psychology both teach when he exclaims: "No reception without reaction, no impression without correlative expression —this is the great maxim which the teacher ought never to forget. An impression which simply flows in at the pupil's eyes or ears, and in no way modifies his active life, is an impression gone to waste. It is physiologically incomplete. It leaves no fruits behind it in the way of capacity acquired. Even as mere impression it fails to produce its proper effect upon the memory; for, to remain fully among the acquisitions of the latter faculty, it must be wrought into the

whole cycle of our operations. Its motor consequences are what clinch it.'' This is just as true of knowledge in general as of impressions. Indefinite absorption without production is fatal both to character and to the highest intellectual power. Do something and be able to do it well; express what you know in some helpful and substantial form; produce, and do not everlastingly feel only and revel in feelings—these are counsels which make for a real education and against that sham form of it which is easily recognized as well-informed incapacity. Our colleges and universities abound in false notions, notions as unscientific as they are unphilosophical, of the supposed value of knowledge, information, for its own sake. It has none. The date of the discovery of America is in itself as meaningless as the date of the birth of the youngest blade of grass in the neighboring field; it means something because it is part of a larger knowledge-whole, because it has relations, applications, uses; and for the student who sees none of these and knows none of them, America was discovered in 1249 quite as much as it was in 1492.

High efficiency is primarily an intellectual affair, and only *longo intervallo* does it take on anything approaching a mechanical form. Its mechanical form is always wholly subordinate to its springs in the intellect. It is the outgrowth of an established and habitual relationship between intellect and will, by means of which knowledge is constantly made power. For knowledge is not power, Bacon to the contrary notwithstanding, unless it is made so, and it can be made so only by him who possesses the knowledge. The habit of making knowledge power is efficiency. Without it education is incomplete.

These five characteristics, then, I offer as evidences of an education—correctness and precision in the use of the mother-tongue; refined and gentle manners, which are the expression of fixed habits of thought and action; the power and habit of reflection; the power of growth; and efficiency, or the power to do. On this plane the physicist may meet

with the philologian and the naturalist with the philosopher, and each recognize the fact that his fellow is an educated man, though the range of their information is widely different and the centers of their highest interests are far apart. They are knit together in a brotherhood by the close tie of those traits which have sprung out of the reaction of their minds and wills upon that which has fed them and brought them strength. Without these traits men are not truly educated and their erudition, however vast, is of no avail; it furnishes a museum, not a developed human being.

It is these habits, of necessity made by ourselves alone, begun in the days of school and college, and strengthened with maturer years and broader experience, that serve to show to ourselves and to others that we have discovered the secret of gaining an education.

The Cultivation of Taste

By CHARLES F. RICHARDSON

TASTE can be cultivated. This remark, one would say, is of obvious truth, and needs no discussion whatever; but, in point of fact, scarcely anything related to the reading habit is more frequently ignored or practically denied. "I have no taste for poetry"; "I never could enjoy history"; "biography may be very well, but I never could read it"; "I suppose Walter Scott and George Eliot are more profitable reading than G. P. R. James or Miss Braddon, but my taste prefers the latter";—such remarks as these are sure to encounter one who is seeking to raise the standard of reading. Forgetting that growth and development are the almost unvarying method of nature in every line, too many people profess to believe, and certainly act as though they believe, that a present literary taste is an inflexible and unalterable thing, to be accepted without question, and no more to be changed by us than our residence upon the earth instead of upon the moon.

Lord Lytton is not an author to whom I am accustomed to look for the highest conceptions of life or the wisest rules for its conduct; but on this subject of the cultivation of taste he puts some excellent words into the mouth of one of the characters of his novels, who explains that good sense and good taste are the result of a constant habit of right thinking and acting; of self-denial; and of regulation, rather than accident or natural temperament. "Good sense," says he,

"is not a merely intellectual attribute. It is rather the result of a just equilibrium of all our faculties, spiritual and moral. The dishonest, or the toys of their own passions, may have genius; but they rarely, if ever, have good sense in the conduct of life. They may often win large prizes, but it is by a game of chance, not skill. But the man whom I perceive walking an honorable and upright career, just to others and also to himself, . . . is a more dignified representative of his Maker than the mere child of genius. Of such a man we say he has good sense; yes, but he has also integrity, self-respect, and self-denial. A thousand trials which his sense braves and conquers are temptations also to his probity, his temper; in a word, to all the many sides of his complicated nature. Now I do not think he will have this good sense, any more than a drunkard will have strong nerves, unless he be in the constant habit of keeping his mind clear from the intoxication of envy, vanity, and the various emotions that dupe and mislead us. Good sense is not, therefore, an abstract quality, or a solitary talent; it is the natural result of the habit of thinking justly, and, therefore, seeing clearly, and is as different from the sagacity that belongs to a diplomatist or an attorney, as the philosophy of Socrates differed from the rhetoric of Gorgias. As a mass of individual excellences make up this attribute in a man, so a mass of such men thus characterized give character to a nation. Your England is, therefore, renowned for its good sense, but it is renowned also for the excellences which accompany strong sense in an individual; high honesty and faith in its dealings, a warm love of justice and fair play, a general freedom from the violent crimes common on the Continent, and the energetic perseverance in enterprise once commenced, which results from a bold and healthful disposition."

A bold and healthful disposition, such as Lord Lytton thus ascribes to his typical Englishman, is ever on the watch for something better rather than something worse; for something that will develop and strengthen, rather than something that will merely pass muster. So it is in the choice

of books. "It is nearly an axiom that people will not be better than the books they read," says Bishop Potter. If a person never strives "to look up and not down," in his selection of books, he need not expect to see any improvement in his intellectual faculties, or in his personal character so far as influenced by those faculties. President Porter well says: "Inspiration, genius, individual tastes, elective affinities, do not necessarily include self-knowledge, self-criticism, or self-control. If the genius of a man lies in the development of the individual person that he is, his manhood lies in finding out by self-study what he is and what he may become, and in wisely using the means that are fitted to form and perfect his individuality." The person who reads as he ought to read, therefore, will try to discover what his best intellectual nature is now, and what it may grow to be in time to come. He will seek to add strength and facility to his mind, and he will constantly strive to correct such tendencies as he finds to be injurious or not positively beneficial, substituting therefor, as soon as may be, a higher purpose and a more creditable achievement.

We must learn to know books as we learn to know other good things. "Who can overestimate the value of good books?"—asks W. P. Atkinson—"those ships of thought, as Bacon so finely calls them, voyaging through the sea of time, and carrying their precious freight so safely from generation to generation! Here are the finest minds giving us the best wisdom of present and all past ages; here are intellects gifted far beyond ours, ready to give us the results of lifetimes of patient thought; imaginations open to the beauty of the universe, far beyond what it is given us to behold; characters whom we can only vainly hope to imitate, but whom it is one of the highest privileges of life to know. Here they all are; and to learn to know them is the privilege of the educated man."

We cannot come to know them by accident or by relying on past habitudes. "When I became a man," said Saint Paul, "I put away childish things"; and so must the manly reader put away the childish habit of reading story-

books alone, or looking at pictures, or preferring amusement to instruction and mental development. Too many readers—one is tempted to say the majority of readers—never get beyond the picture-book stage; and, indeed, there are men and women in the world who read fewer books and poorer books than when they were little children.

Not only in the selection of books, but in the reading of them, must one's choice be guided, and, so far as may be, elevated. I will quote here some sound advice offered by the "Literary World," of Boston: "Almost every article of food has its poison; and a most important function of our internal economy consists in its intelligent discrimination between the good and the evil; its careful assimilation of the good, and its rigorous rejection of the evil. The good it gathers into the vessels which are the storehouse of life, but the bad it casts away. The peach with its prussic acid, the pie-plant with its oxalic acid, tea with its tannic acid, the tomato, and even the potato, each with its own deleterious ingredient, are all illustrations of substances which contain what, in sufficient quantities, might be the death of man, were he not provided with the power of separating between the forces of death and life. Were it not for the safeguards which we involuntarily practice we could not eat with safety half the things which now not only feed the body but gratify the taste. Something very like this power is needed with respect to the books we read. Our minds should cultivate the gift, in keeping with that of our physical organs within, whereby, feasting upon the rich and varied diet with which they are supplied, they may reserve only what is nutritious, or palatable, without being harmful, and at the same time throw off what is calculated to offend and injure. Few books can be mentioned in the general departments of literature which do not, like the foods we have mentioned above, contain the good and the bad combined. History is full of dangerous episodes, biography of specious examples, poetry of inflaming imagings, and fiction of demoralizing license. And yet the worst of the books that are

notoriously bad probably have some good in them; pictures which may be looked upon without harm, and lessons which it would be profitable to learn. A great art in reading, then, one which should be inculcated in theory, and in the practice of which the oldest and wisest of us should constantly be drilling ourselves, is this art of so carrying the mind along the paths of another's thought that it shall retain only the good and the true and the beautiful, while the bad and the false and the repulsive shall instantly pass out of sight and recollection. Only as we are masters of this art are we safe in the midst of the perils to which reading exposes us; and in this art, which may be settled by practice into a habit, our youth particularly should be zealously educated."

The great authors are the good authors, in whom feebleness or coarseness or whimsicality or meanness and malice are accidental rather than essential. When we are reading the master-books we need reject little; we can absorb much. And in our highest and truest moments we may share their greatness, and stand, so to speak, on their level; for it is the apprehension of greatness that makes it great for us; and this very apprehension is an honor to us, and the measure of our own powers and attainments. Emerson does not make an over statement when he says: "There is something of poverty in our criticism. We assume that there are few great men, all the rest are little; that there is but one Homer, but one Shakespeare, one Newton, one Socrates. But the soul in her beaming hour does not acknowledge these usurpations. We should know how to praise Socrates or Plato or Saint John, without impoverishing us. In good hours we do not find Shakespeare or Homer overgreat—only to have been translators of the happy present —and every man and woman divine possibilities. 'Tis the good reader that makes the good book; a good head cannot read amiss; in every book he finds passages which seem confidences or asides hidden from all else and unmistakably meant for his ear."

I do not know a better starting-point than this if one

desires to cultivate his taste. Do not pretend to like what you do not like, nor to know what you do not know. Do not be content with your taste as it is, but try to improve it, not expecting that you will ever like all that great men have written.

WHAT TO STUDY

Selecting Books

By RALPH WALDO EMERSON

THERE are books; and it is practicable to read them because they are so few. We look over with a sigh the monumental libraries of Paris, of the Vatican, and the British Museum. In 1858 the number of printed books in the Imperial Library at Paris was estimated at 800,000 volumes, with an annual increase of 12,000 volumes; so that the number of printed books extant to-day may easily exceed a million. It is easy to count the number of pages which a diligent man can read in a day, and the number of years which human life in favorable circumstances allows to reading, and to demonstrate that though he should read from dawn till dark for sixty years he must die in the first alcoves. But nothing can be more deceptive than this arithmetic, where none but a natural method is really pertinent. I visit occasionally the Cambridge Library, and I can seldom go there without renewing the conviction that the best of it all is already within the four walls of my study at home. The inspection of the catalogue brings me continually back to the few standard writers who are on every private shelf; and to these it can afford only the most slight and casual additions. The crowds and centuries of books are only commentary and elucidation, echoes and weakeners of these few great voices of time.

The best rule of reading will be a method from nature, and not a mechanical one of hours and pages. It holds

each student to a pursuit of his native aim, instead of a desultory miscellany. Let him read what is proper to him, and not waste his memory on a crowd of mediocrities. As whole nations have derived their culture from a single book—as the Bible has been the literature as well as the religion of large portions of Europe; as Hafiz was the eminent genius of the Persians, Confucius of the Chinese, Cervantes of the Spaniards; so, perhaps, the human mind would be a gainer if all the secondary writers were lost—say, in England, all but Shakespeare, Milton, and Bacon—through the profounder study so drawn to those wonderful minds. With this pilot of his own genius, let the student read one, or let him read many, he will read advantageously. Dr. Johnson said: "Whilst you stand deliberating which book your son shall read first, another boy has read both; read anything five hours a day, and you will soon be learned."

Nature is much our friend in this matter. Nature is always clarifying her water and her wine. No filtration can be so perfect. She does the same thing by books as by her gases and plants. There is always a selection in writers, and then a selection from the selection. In the first place, all books that get fairly into the vital air of the world were written by the successful class, by the affirming and advancing class, who utter what tens of thousands feel though they cannot say. There has already been a scrutiny and choice from many hundreds of young pens before the pamphlet or political chapter which you read in a fugitive journal comes to your eye. All these are young adventurers, who produce their performance to the wise ear of Time, who sits and weighs, and, ten years hence, out of a million of pages reprints one. Again it is judged, it is winnowed by all the winds of opinion, and what terrific selection has not passed on it before it can be reprinted after twenty years—and reprinted after a century!—it is as if Minos and Rhadamanthus had indorsed the writing. 'Tis therefore an economy of time to read old and famed books. Nothing can be preserved which is not good; and I know beforehand that Pindar, Martial, Terence, Galen, Kepler, Galileo, Bacon,

Erasmus, More, will be superior to the average intellect. In contemporaries, it is not so easy to distinguish betwixt notoriety and fame.

Be sure, then, to read no mean books. Shun the spawn of the press on the gossip of the hour. Do not read what you shall learn, without asking, in the street and the train. Dr. Johnson said "he always went into stately shops"; and good travelers stop at the best hotels; for though they cost more, they do not cost much more, and there is the good company and the best information. In like manner the scholar knows that the famed books contain, first and last, the best thoughts and facts. Now and then, by rarest luck, in some foolish Grub Street is the gem we want. But in the best circles is the best information. If you should transfer the amount of your reading day by day from the newspaper to the standard authors— But who dare speak of such a thing?

The three practical rules, then, which I have to offer are—(1) Never read any book that is not a year old. (2) Never read any but famed books. (3) Never read any but what you like; or, in Shakespeare's phrase—

> "No profit goes where is no pleasure ta'en;
> In brief, sir, study what you most affect."

WHAT TO STUDY

Buying Books

By HENRY WARD BEECHER

HOW easily one may distinguish a genuine lover of books from the worldly man! With what subdued and yet glowing enthusiasm does he gaze upon the costly front of a thousand embattled volumes. How gently he draws them down, as if they were little children! How tenderly he handles them! He peers at the title-page, at the text, or the notes, with the nicety of a bird examining a flower. He studies the binding; the leather—Russia, English calf, morocco; the lettering, the gilding, the edging, the hinge of the cover! He opens it, and shuts it, he holds if off, and brings it nigh. It suffuses his whole body with book-magnetism. He walks up and down, in amaze at the mysterious allotments of Providence that give so much money to men who spend it upon their appetites, and so little to men who would spend it in benevolence, or upon their refined tastes! It is astonishing, too, how one's necessities multiply in the presence of the supply. One never knows how many things it is impossible to do without till he goes to the house-furnishing stores. One is surprised to perceive, at some bazaar or fancy and variety store, how many conveniences he needs. He is satisfied that his life must have been utterly inconvenient aforetime. And thus, too, one is inwardly convicted at a book-store of having lived for years without books which he is now satisfied that one cannot live without!

Then, too, the subtle process by which the man convinces himself that he can afford to buy! No subtle manager or broker ever saw through a maze of financial embarrassments half so quick as a poor book-buyer sees his way clear to pay for what he *must* have. He promises himself marvels of retrenchment, he will eat less, or less costly viands, that he may buy more food for the mind. He will take an extra patch, and go on with his raiment another year, and buy books instead of coats. Yea, he will write books that he may buy books. He will lecture, teach, trade—he will do any honest thing for money to buy books!

The appetite is insatiable. Feeding does not satisfy it. It rages by the fuel which is put upon it. As a hungry man eats first and pays afterward, so the book-buyer purchases, and then works at the debt afterward. This paying is rather medicinal. It cures for a time. But a relapse takes place. The same longing, the same promises of self-denial. He promises himself to put spurs on both heels of his industry; and then, besides all this, he will *somehow* get along when the time for payment comes! Ah! this SOMEHOW! That word is as big as a whole world, and is stuffed with all the vagaries and fantasies that Fancy ever bred upon Hope.

And yet, is there not some comfort in buying books *to be* paid for? We have heard of a sot who wished his neck as long as the worm of a still, that he might so much the longer enjoy the flavor of the draught! Thus, it is a prolonged excitement of purchase, if you feel for six months in a slight doubt whether the book is honestly your own or not. Had you paid down, that would have been the end of it. There would have been no affectionate and beseeching look of your books at you, every time you saw them, saying, as plain as a book's eyes can say, "*Do not let me be taken from you.*"

Moreover, buying books before you can pay for them promotes caution. You do not feel at liberty to take them home. You are married. Your wife keeps an account-book. She knows to a penny what you can and what you

cannot afford. She has no "speculation" in her eyes. Plain figures make desperate work with airy "*somehows.*" It is a matter of no small skill and experience to get your books home, and into their proper places, undiscovered. Perhaps the blundering express brings them to the door just at evening. "What is it, my dear?" she says to you. "Oh! nothing—a few books that I cannot do without."

That smile! A true housewife that loves her husband can smile a whole arithmetic at him in one look! Of course she insists, in the kindest way, in sympathizing with you in your literary acquisition. She cuts the string of the bundle (and of your heart), and out comes the whole story. You have bought a complete set of costly English books, full bound in calf, extra gilt. You are caught, and feel very much as if bound in calf yourself, and admirably lettered.

HOW TO STUDY

How Shall We Learn to Observe?

By ELIZA CHESTER

"MY girls are going abroad this summer," said a gentleman. "Martha will see everything, and Mary will see only what she goes to see; but then, Mary will know best what she wants to see."

The world over we find this distinction between the natural observers and the natural thinkers. When the two are combined we have genius.

To those who see everything I have only a few words to say at this point:

(1) Take pains to look at the things worth seeing.

(2) Take time to think about what you see.

Two girls, who both had remarkable powers of observation, were visiting a friend who invited them to take a drive to a historic spot in the vicinity. But one stipulated that they should drive through the principal streets of the city on their way. In the evening, while talking over their drive, she electrified everybody by appearing to know who lived in every house they had passed. She had observed the doorplates and had asked questions. She remembered the monument they had visited, too; but her interest in it was languid, and her ideas of the event it celebrated confused.

The other guest remembered the houses equally well, but she had not noticed whether Mr. Smith or Mr. Jones lived in some commonplace structure. On the other hand,

she knew the historic ground inch by inch, and slipping away to the library, went over the narrative again while the details were fresh in her mind.

Both these girls had the faculty of seeing everything. One of them used it as a means of culture and the other did not. Most persons, even among those who are considered observing, see only certain things.

A gentleman and lady, both enjoying nature, were driving through the woods one day when the gentleman said, "What an eye you have for flowers! I haven't seen one of those you have mentioned for the last half-hour!" The lady laughed. "What an eye you have for rabbits and other 'small deer'!" she said. "I haven't seen one this whole afternoon."

So it will be clear that unless we have some definite training in observation, we shall not see half we should like to see.

I remember the heroine of a novel who describes her own education. She was sent out every day to take a walk, and when she came in she was expected to describe fully and accurately everything she had seen. Such practice is good and within the reach of everybody. Even a solitary individual can think over what she has seen, and if she finds the mental picture misty, she can go to the same place again and observe more carefully. Still, I am so great an enemy to the waste of any force that I should not think it worth while to spend strength in trying to observe everything; I should rather look at things which would bear some fruit in thought.

Any science studied in a rational way is a positive help to one who is learning to observe. The sciences most accessible to those who must study alone are, I think, botany and mineralogy.

I knew a young lady living in the country who wished to understand botany, but who had no teacher. She bought Gray's "Lessons in Botany"—a small book, clearly written—and thoroughly mastered it. She verified everything so far as she could; she planted beans and watched their

growth; she looked at the shrubs about the garden to see whether they multiplied by suckers or stolons; she noticed how seed-pods were formed, and found out for herself the difference between a blackberry and a strawberry. She gathered leaves and compared their shapes with those described by Gray, and soon learned the technical names.

By the time she had finished the book she had formed the habit of seeing a thousand details of vegetable life which had formerly escaped her, though she was observant. Then she took Gray's "Manual of Botany." Perhaps most beginners could do better with the "Field and Garden Botany" of the same author, though this is much less complete. Our student worked with the artificial key; and beginning with a few common flowers whose English name she knew, and tracing them till she found their Latin synonyms and saw how they were related to other species, she finally learned how to classify and name any unknown flower she might encounter. She soon became an expert in this fascinating work. Of course she made blunders. Of course she found words she did not understand; but she looked for these faithfully in the glossary, and as she had to apply her definition on the spot to the flower in hand, she learned it practically, and seldom had to look for the same word twice. It was a pleasure to find out the name of a flower; but it was something more than that, for the necessity of examining every part to make sure that the specimen agreed with the description brought out many a beautiful feature which would otherwise have been unsuspected. In short, our young friend learned to observe.

Hugh Miller is the most illustrious example of a self-taught geologist. He was a stonecutter, poor, and knowing no one who could teach him. He made a collection of all the different kinds of minerals he found in the course of his stone-cutting, and being ignorant of their names, he labeled them 1, 2, 3, etc. He examined and compared them till he knew their properties perfectly; and when several years later he was able to buy a book on mineralogy, all the numbers fell into place as by magic—he had nothing to do but

to substitute the names quartz, feldspar, tourmaline, etc., for the numbers he had used so long. He had real genius, and was capable of seeing for himself some of the laws which govern facts; but any one who wished to know about minerals could learn something by following his plan.

It is easier, however, to get help now than it was in his day. Some one who was about to spend ten cents for a Christmas card to send to a friend remembered that this friend was interested in looking at stone walls, and mailed to her instead a little pamphlet on mineralogy by Mrs. Richards of the Boston Institute of Technology. The young woman receiving it saw that its brief pages were full of instruction for her. She showed it to two or three friends of similar tastes, and they formed a little club for studying mineralogy with specimens. As they went on, they bought a few larger books—Dana, Brush, etc.—and they soon became better mineralogists than most girls who study the subject in school. They learned to see everything about their own homes. As the analysis of minerals by Dana's or Brush's method required more knowledge of chemistry than they had, they contented themselves with Crosby's little book of "Tables," which deals chiefly with simple physical tests. They also studied rock-structures with the aid of another little book of Professor Crosby, "Science Guide No. 12," published by the Boston Natural History Society. The volume costs forty cents, and a hundred typical minerals which illustrate it $2 more. I give these details, thinking that some one else may like to follow their example.

I have known several people who learned something of ornithology, and increased their observing faculty greatly, by simply walking in the fields and woods and listening to the birds. At first the vocal concert seemed bewildering; then they began to distinguish the different performers; then they would be fortunate enough to see one of the singers; and by this time they would be ready to concentrate their attention so that they could give a fair description of the bird. Now all that was wanting was the name. Perhaps

they could not find that out for a long time, though one who has access either to a good museum or to illustrated books on ornithology need have little difficulty. None of these girls were very scientific. They did not know which way the arch of the aorta turned in passing from the heart of a bird—though that is a matter of real interest—nor even the relation of the two stomachs; but they had learned to observe, and the world was fuller to them in consequence.

Modern teachers of botany and zoölogy insist not only on the study of the objects themselves, but that the pupil should endeavor to draw what he sees. "You must observe to draw," says one of them. And that is true—not only in scientific studies, but in every department. Even if we do not know how to draw according to any rule, the attempt to reproduce what we see always helps us to see, and so drawing must be a branch particularly recommended to those who wish to improve their powers of observation. This kind of drawing is possible without a teacher, though of course it is better to have instruction.

One of Mrs. Whitney's heroines, speaking of a visit to Italy, says that her crude attempts to copy some of the Madonnas were worth everything to her, because she saw so much more in the picture in consequence.

All art study affords training in observation, and particularly in observation of the beautiful, so that it is of the highest value. One can learn to look at the world with something of an artist's eye simply by daily selecting the most beautiful point within one's horizon, and trying to remember it perfectly with the eyes shut. In the same way we may learn to know pictures accurately.

As the senses furnish the avenue to convey impressions of the outside world to us we must cultivate our senses.

I once knew a young girl whose senses were of little use to her. They were apparently perfect as bodily organs, but they did not seem to belong to her. She was always busy thinking. While taking a walk she would reflect upon the fall of the Roman Empire or the rise of the Dutch Republic. She believed in fresh air, but was often unconscious of ill

odors. She had a good appetite, but could not tell when her food was well cooked.

This young girl had a strong desire for all kinds of knowledge. She studied botany and geology and ornithology. By and by she became a delightful outdoor companion. She saw the tiniest flowers hidden in long grass. She knew the coloring and the structure of every stone in the wall. "Without a gun," she had named "all the birds" by their songs. Yet she was as stupid as ever in a city street. She never could tell what fashions the ladies were wearing, she never noticed the shop windows, and she was always losing her way. All of us who are not absolute dunces can "see what we go to see," and her training in the sciences had simply enlarged the circle of things that she looked at intentionally. She had trained her eyes and ears to report more readily to the brain than formerly.

After this it fell to her lot to keep house for a while. "I pity her husband," said her sister, "for she will never know when the bread is sour." Strange to say, however, she set an excellent table. It was one of her principles that everybody should have wholesome food. It had never before been her responsibility to provide it. Now that it was so, she turned her attention to what she ate, and soon discovered the difference between good food and bad.

What is a musical ear? Many persons of quick hearing cannot distinguish musical tones with certainty. Physiologists suggest that of the thousands of little hairs which line the interior of the ear each may vibrate to some one tone, while it is probable that the musical notes are appreciated in but one division of the ear. Very likely this part of the ear is furnished with fewer hairs in the case of unmusical people than with others. And how is it that by attention to good music, by always hearing it and practicing it, so many people do really learn to distinguish tones? Can there possibly be a change in the vibrating hairs of the ear itself? No doubt the best explanation is that the brain learns how to receive the impressions on the tympanum. There is the same question in regard to discriminating tints in color. It

is pretty well proved that the cultivated eye has a different sense-lining from the uncultivated one. And Tyndall tells us that each generation adds something to the organ itself.

The line between the sense itself and the power of observation is hard to draw. I knew a young lady who became partially deaf, but it was a long time before any one but her aurist knew it, for she was so clever and quick-witted that she watched others, and learned from their motions and expression what they said. An oculist said to a friend the other day, "Ah, you do not tell me the truth! You cannot really read at that distance; you are one of those who read with the will and not with the eyes." She was surprised, but when suitable glasses were fitted to her she found he was right.

There is a certain moral element in observation. Let us decide henceforth to see not only what we go to see but what we ought to see. I once knew a quiet girl who never seemed to be observing anything, yet when a chair was needed she was always ready to set it in place; she always opened the door when any one whose hands were full wished to pass. Perhaps she could not have told you what everybody wore, but I think she understood the true uses of the observing faculty.

HOW TO STUDY

How Shall We Learn to Remember?

By ELIZA CHESTER

FEW in these days are inclined to glorify the memory at the expense of the other mental faculties. I heard a lady say not long ago, in reference to a young girl who had come into her school with extravagant recommendations from former teachers, "She has ability; that is, she can learn by the yard, but I doubt whether she has real intellect." The capacity to learn by the yard, however, is not to be despised, if it is not allowed to overshadow more important powers. For instance, we might choose to have good judgment rather than a good memory. Nevertheless, if we could not remember the facts we were to judge, our judicial powers, admirable as they might be, would prove rather unfruitful. Memory should have its own honorable place in our mental equipment. It converts our various observations into available knowledge, ready to be acted upon by the judgment. First, we must see clearly, then we must remember accurately, then we must judge truly.

Some of us may be able to remember all kinds of things without difficulty, but most of us are not so endowed; and therefore, since we must concentrate our efforts on learning a few of the many things we should like to know, it is well to consider what we most wish to retain before we make plans how to accomplish our object.

First, we want to remember whatever it is our duty to remember.

I have heard of a lady so engrossed in study that she forgot to see that dinner was provided for the family; I have no doubt she enjoyed some sublime thoughts meantime, but they could not have really elevated her character. Children sometimes forget to feed their pets; they often forget little commissions given them by their mothers; they forget to take the right books to school; they forget where their lessons are, and a hundred things which inconvenience other persons as well as themselves.

Then we want to remember whatever will add to the happiness of others. This is perhaps a branch of our first proposition; yet I emphasize it, because there are so many small acts not strictly our duty which we could do every day, and which we should be glad to do if we could only think of them. These are the

"Little, nameless, unremembered acts of kindness and of love,"

though they may not be strictly our duty. The quality we call "thoughtfulness for others," which lends a special charm to the character, is greatly due to this fine use of memory.

In these two directions we want to remember certain definite things, and we are justified in resorting to the most artificial means for the purpose. If I have promised to lend you a book, it is quite right for me to remind myself of it by changing a ring to another finger. Much more would this be right if I had reason to suppose I should forget to return a book I had borrowed.

Now, third, we want to remember as many facts as we can make use of in any way, either to aid our judgment or to enlarge our minds. I hope that few of us fancy that isolated facts have much value. Once during my childhood a lecturer came into our village with the announcement that he had invented a system for remembering everything. He selected one of the brightest little girls in school, and after training her one afternoon, he exhibited her to his audience in the evening. He asked for dates of the most disconnected facts one after another, and she gave every one tri-

umphantly. Then the lecturer explained his method of teaching her. She had said that Judge Story died in 1845. Each figure corresponded to some letter in the professor's scheme. The "1" being disregarded, "8 4 5" represented f r l. This was to remind the learner of the word "farewell," from which it was an easy step to say that Judge Story bade farewell to the world at that date! She then retranslated the word "farewell" into figures, and had won her fact. I am positive that she had no idea who Judge Story was or why it was essential to know the date of his death. Indeed if any one tells me that I myself am wrong as to the date of his death I shall not insist that I am not; or rather, I know I am not mistaken in the date, but it may be that it was some other judge who died then! So it does not seem to me that this was a very fructifying fact for either of us to know.

However, it is no doubt an innocent ambition to wish to be well-informed, so I will add to the list of things we want to remember—the things that others about us know and expect us to know.

When I was a girl I heard a cousin of mine, then in college, tell the story of a fellow-student who was discovered reading one of Scott's novels in a corner of the library, and who inquired very earnestly, "Who was this 'Waverley,' anyhow?" That struck us as a great joke. None of us could understand how anybody who could read could be so ignorant. Since then, however, I have no doubt that all of us have made blunders which stamped us as equally ignorant in the estimation of those who detected them. We are always ready to laugh at anybody who does not know what we know, and that is one reason we have such agonies of fear lest somebody should discover the weak spots in our own armor. But why should we be ashamed not to know a thing? No one can know everything. The greatest men, if they would take you into their confidence, would probably tell you that they had sometimes made mistakes at which a schoolboy would blush; yet the most philosophical among us do suffer more from involuntary slips of mem-

ory than from the infraction of some weightier matters of the law.

And now, how shall we make our own all the manifold facts we want to remember?

A lady connected with a great Boston daily paper relates that the number of details she feels obliged not to forget is so great that she keeps a diary laid out for months in advance, and that in May of one year she entered the memorandum, "Nov. 12. To be married to—— ——." Perhaps we should not all need such scrupulous notes as that, but I think any of us may use those we do need without compunction.

For learning those things which are to be a permanent addition to our stock of knowledge, a few simple principles must be observed.

(1) We must get an accurate impression of what we want to remember.

I once knew a young woman whose early education had been neglected. At last the opportunity to go to school came to her. She was full of ambition, and ready to study night and day; but she could never learn a lesson. She failed so utterly one day on some rules for parsing that the teacher spoke to her privately of the matter. The poor girl grew red in the face, and then burst into tears. "I studied, Miss Smith, till I fainted away," she said. And yet she did not know the very first rule: "Adjectives and participles belong to nouns and pronouns." The teacher wondered how such hard study could produce such a small result, and on inquiry learned that the poor student, in her desire to be thorough, had studied each word twenty times before going on to the next—"Adjectives, adjectives, adjectives, etc.; and, and, and, etc.; participles, participles, participles, etc." She had a perception of the separate words, but naturally saw no connection between them. We need a whole impression of whatever we are trying to learn.

(2) We must think about what we are learning.

As long as we are looking at an object, or reading about an event, our minds may wander without our knowing it.

But when we shut our eyes and try to recall the object or the event, we find out our deficiencies at once, and can go back to the study with an intelligent idea of the way to supply them.

(3) Frequent repetition is necessary to keep anything in our minds.

Even when we have mastered some subject completely for the time being, yet if we put it aside and go on to another subject, we shall find on coming back to it a few months later that some of the outlines are beginning to fade. We must see that they are traced firmly once more, or we shall soon lose the whole picture. If, however, we learned the subject thoroughly at first, it is easy to review it.

There are various kinds of repetition suited to the different things we try to learn. For instance, let us consider a moment the different ways of studying history and poetry, for these two studies are particularly adapted to the exercise of the memory, though that is by no means the highest use of either of them.

In a poem every word has a value; it cannot be changed or misplaced without destroying the beauty of the passage. We must learn poetry *verbatim;* indeed, unless we do so we never quite take in the full meaning of even our favorite poems. This is one reason why learning poetry has such an elevating influence. Once learned, it must be repeated over and over again, every day at first, then every week perhaps, and then at longer intervals. But all this repetition takes time, and has neither the mental nor the moral value of the first learning of a poem. Besides, we may wish to learn something new. I am sure none of us can afford to let the habit of studying the best poetry ever be lost out of our daily lives. We need its high companionship constantly. Fortunately, though it is often thought that young people learn more readily than older ones, it is not altogether true. A middle-aged friend of mine tells me that she has made it a point to learn a few lines of poetry every day for many years, and that she does so more and more easily; but she says she often forgets what she learns, simply be-

cause it is impossible to repeat the great numbers of poems she knows as often as she could repeat the comparatively small number she knew when a girl. Some of us think it would be hard to find time every day to learn even a few lines; but surely we must give a part of every Sunday to such elevating study, and if we learn half a dozen lines on Sunday, and take pains to repeat them every day through the week, we shall soon have much good treasure laid up where moth and rust will not corrupt.

It would be mere folly to learn history *verbatim.* Here we want facts, first as a foundation, but, far more, relations between facts. It may be a good exercise for us when an examiner asks us all sorts of questions in a breath: "Who won the battle of Waterloo?" "When was Charles the First beheaded?" "What is the Rosetta Stone?" Indeed, I once knew a very entertaining teacher of history who contended that the true way to equip her pupils to meet sudden demands upon them was to ask them such a jumble of questions every day. "Nobody in society," she would say, "will ever inquire whether you can give a clear account of the English Revolution or not, but anybody may turn to you and ask when Charles the First was beheaded." She was right; but, after all, culture does not consist in being able to answer other people's questions—though, indeed, as that is very convenient, I think a little sharp practice of this kind would occasionally be good for most of us. We like to have our facts well in hand, ready for instant use; but if we hope to remember much of history, or to make it in any way vital to us, we must study very differently. We must take an epoch as a whole; we must learn about all the great men of the time, and understand their acts; we must learn the geography of the country, the condition of its arts and sciences and literature, until all our study blends and forms a living whole. When we have once studied an epoch in this way we shall always remember the main features of it; but we shall forget details, and it would of course be impossible to go over all the same ground again and again. It is not even desirable, for many of the details we have

forgotten were only of use as they served to make the whole picture more vivid, and other details would answer the purpose as well.

And now a word as to dates. There are not more than twenty or thirty dates that it is absolutely necessary for us to know; but it is often disgraceful not to know the epoch in which any event occurred. For instance, we need not feel ourselves ruined for life if we should happen to think Columbus discovered America in 1493—though I admit that is one of the mistakes an American ought not to make; but to fancy that he discovered it in 1392 or 1592 would be fatally wrong—though the figures themselves would be no more askew—because such an error would affect our whole conception of the last part of the fifteenth century. If we know the story of the discovery well, the one date, 1492, will tell us a great many things—that Ferdinand and Isabella ruled Spain at that time, that Henry VII. was then on the throne of England, etc. If we know how to group our facts, eighteen dates will give us approximately the time of every great event of the Christian era.

I should be willing to learn a few dates artificially; and I am not one of those who despise the lists of Roman emperors and English kings. These lists are good pegs to hang miscellaneous knowledge upon until we have collected enough of it to arrange in some organic form.

How Shall We Learn to Think?

By ELIZA CHESTER

IF we have learned how to observe in any broad sense, and if we have then learned how to fix essential facts in our memory, we shall be already far on the way toward learning to think, for in intelligent observation or memory we must use judgment.

For example, we look at a wild rose till we know every part in detail, and then we examine a strawberry-blossom. If we have made the observation faithfully it will not take a teacher to tell us that the two plants belong to one family. A spark of understanding will flash across from one set of observations to the other; we shall then be ready to test the whole floral kingdom by comparing every member of it with a rose. Is this flower like a rose, or is it not? If not, how does it differ? One might study botany on an uninhabited island in this way, and group plants naturally, making a close approximation to the well-known written systems. A lily is far removed from a rose, and both are very different from a dandelion. Which of the three does a buttercup most resemble? The first steps in the study of any science are steps of observation, but they lead directly up to comparison and inference, and, in other words, to judgment.

Or suppose we are trying to learn something of an epoch in history—for instance, the French Revolution. We cannot even remember the leading facts unless we understand

them. We must think of the causes which brought on the Revolution before we can remember the difference between the Jacobins and the Girondists. We must consider the character and circumstances of individual actors in the drama before we can remember unerringly the part they took. Was Madame Roland a Jacobin or a Girondist? The girls who can answer that question six months after they have read her life will be able to do so because they have thought about her character and have understood something of her relation to the times. To remember essential things, we must first use our judgment in deciding what are essential.

I have already spoken of Science and History as studies which cultivate respectively observation and memory; but it will be clear that they both have a far higher use in teaching us to think. The sciences which are learned principally by trying experiments—like chemistry and physics—are especially of use here, for we always have to ask ourselves what the experiment proves? History develops the power to form a different class of judgments; and a broad study of history is indispensable to all who wish to be able to think wisely on current affairs.

For precision of thought there is no instructor like mathematics, and geometry beyond all other branches of them. Such an overwhelming majority of girls hate mathematics that it is hard to know just how to persuade them of its importance. I knew one indefatigable teacher, who used to labor with each pupil in private till she had absolutely convinced her that she (the pupil) wanted to master her mathematics in the most complete and thorough way. This teacher not only had a beautiful and noble character, but possessed such sympathy and power of attraction that the girls' love for her probably formed a preponderating factor in their enthusiasm for the study. At all events, they yielded, to the very last girl; the most stupid one found that she could understand what she had thought she could not; and that wonderful teacher set her impress upon the school, so that the high standard in mathematics was maintained there long after she was in her grave. More than

that, all her scholars carried out into life the habit of asking, "Why ?" when any new course of thought or action opened before them; and "Why ?" is one of those little words which have a far-reaching effect in teaching us how to think on all subjects.

Most people—boys as well as girls—are naturally rather dull at mathematics; but boys like them better than girls do, and they are always taught that practical success in life depends on knowing at least arithmetic well. Girls have practical need of arithmetic, too, though they do not often require quite as many of its technicalities. But they are tacitly encouraged to indulge their dislike, which is usually extreme, on the ground that they will not need to earn their living by figures, though, as a matter of fact, a great many of them are obliged to do this.

My present plea for mathematics, however, is based entirely on their importance in teaching precise thinking. I know girls' schools in which they hold an honored place, and others in which they are virtually ignored. In the latter the girls sometimes have a broader culture when they leave school, but their tone of mind is less vigorous, and ten years later, the mathematicians have often distanced them in general culture. Of course, exclusive devotion to mathematics would be narrowing; though when they are carried into the domains of chemistry and crystallography, etc., they do open a vast and splendid territory to the thinker. As I have yet to hear of the girls' school which lays undue stress on such study, I think it safe to advise every girl who reads these pages to make the most of her opportunities in this direction. No doubt too much precision is fatal to large judgments, but I do not happen to know any girl who is in danger of being too precise.

An accomplished lady, who during several years had taught the same set of girls a variety of subjects, ranging from mathematics and physics to botany and rhetoric, said: "It was more delightful at the time to take them botanizing in the woods, or to discuss the figures of speech, than to drill them in mathematics; but in looking back on the

work, the mathematics give me most satisfaction, for I could see how the minds of the girls gained in power from year to year."

But as I write my thoughts are often with those who have no teachers and must learn their mathematics alone. This is not always a misfortune. I am sorry to say that a great deal of the confusion girls find in mathematics is due to incompetent primary teaching. Advanced teachers are usually capable, but the mischief is done before the pupil comes into their hands. Now, a girl who finds mathematics a puzzle, and who has no teacher to help her, may be excused for not trying to do great things in this department; but there are two subjects within her reach. One is mental arithmetic—altogether the most important part of arithmetic. I do not believe there are many young women twenty years old who are sufficiently in earnest to study Warren Colburn's ancient "Mental Arithmetic" fifteen minutes a day, following his processes exactly, who could not conquer the book in six months, and be the better for it ever afterwards.

The other subject I would recommend is geometry, for here the reasoning is not so based on arithmetic and algebra that ignorance of these will be an insuperable obstacle in the path. Take any text-book, learn the axioms at the beginning, set down the first proposition with its figure on paper, and then shut your book and see if you do not already know enough to prove the proposition; if not, you will have to read the proof, but that is no reason why you should not try to prove the next proposition for yourself. It will be as interesting as an enigma and more productive of results. Of course, if you have no gift whatever for geometry, you can easily stop at any time; but if you have any natural capacity for it, you will succeed with some propositions, and you will understand the proofs you are obliged to read. When you finish the book you will know a great deal more of geometry than most school-graduates do. And after such a course you will never be as contented with loose and vague arguments on any topic as you were before.

I have heard of a man who reads a new book in the fol-

lowing manner. He first thinks over its subject, and perhaps puts down on paper the headings of the different subdivisions which he believes ought to be treated. Then he refers to the table of contents, where of course he finds some points which he has omitted, though sometimes perhaps he has taken a more comprehensive view than the author. Then he considers the question to be treated in each chapter, and settles in his mind his own opinions upon it. Now, when he reads the chapter, he is prepared to judge whether his first ideas were correct or not. If the author has anything to teach him, he is pretty sure to learn it. Such a plan of reading would not do for all kinds of books, but is of great use in cases where an appeal is made to our judgment. I should be very glad if some young girl would try the experiment with the little volume I am now writing. Let her take the subject of any chapter in the book, and think about it before she reads it. Perhaps her ideas would be clearer if she would write them down. When she reads the chapter, she may find that she has anticipated all the good advice I mean to give her, and that she positively disagrees with some of my opinions; she will then be all ready to consider the opinions which those wiser than I have expressed on the same subject in better books. Whether what I have to say is useful in itself or not, the exercise will have been useful to her in teaching her how to think.

It will be still more to the purpose if she will try the same experiment with some masterpiece of literature. I remember an earnest young woman who was interested in Plato's "Dialogues," and coming to the question, "Can virtue be taught?" she set herself the task of writing a composition on the subject. Of course she was all the more able to appreciate the words of Socrates when she came to read them.

To learn to think, we must think. If we do not know how to think, we must try to think. Every day brings experiences which ought to make us ask ourselves the pregnant little questions, "How?" and "Why?" We must

not grudge the strength and time necessary to answer them for ourselves; but we must answer them humbly. We must hold ourselves ready for new light, and be willing to correct our judgments by comparing them with those of wiser thinkers. We know books and people to be trusted. Let us go to them for help, while we hold ourselves free to weigh their views in the balances with our own. This attitude of mind will, I feel, do more in teaching us to judge justly than any special study; logic itself could hardly help us so much; and a serious study of logic is rather too difficult for most young girls who have to work alone, though it seems to me that even the alphabet of the science is worth something.

Still, there are certain studies which are particularly beneficial to those who are trying to form the judgment. The science of criticism is of the greatest value. Read your Shakespeare, for instance, not so that you may be ready with quotations, but in such a way that you may understand life and character. Think of the heroes and heroines, and try to grasp their motives of action. Try their deeds by the highest standards, and see whether they will meet the test. You need not read a single volume of criticism to do this, you must simply live with these great men and women. Afterwards you may compare your thoughts with those of the critics, and you will find that others have a wider horizon than yours, and that with them you can climb to higher mountain-tops.

And then, for the best thought one must study poetry. Matthew Arnold says that "the essential part of poetic greatness is the noble and profound application of ideas to life." This is the spirit for the study of poetry. We must look for the noble and profound ideas and endeavor to apply them to life. Perhaps most young girls will find it hard to do this at first without help. But does not the most obscure among you know some one who can help you a little, if in no other way, at least by suggesting books to read? At any rate, you can begin with Shakespeare, and you cannot help being elevated by constant contact with so grand a mind.

Study of the Novel

By FRANCIS HOVEY STODDARD

IT has not till very recent years been easy to connect the notion of serious study with novel-reading. To most of us a novel is an appropriate amusement for an idle hour, and suggests a hammock on a cottage piazza in the summer days of rest. To the appointed guardians of books and of reading fiction is rather a trial. Librarians are apt to advise readers to take other literature than novels, and to be proud when they show at the end of a year that the proportion of readers of fiction is somewhat lessened. They urge the reading of history, of philosophy, of poetry, of criticism, of biography, in preference; they place special restrictions on romances; they put forth lists of useful books to draw the novel-reader back to earnest work; they oppose "serious literature" to fiction in the reports. By one founder of libraries the proposal is made that no novel less than two years old shall be bought. The general attitude seems to be that the serious study of fiction is hardly to be considered, and that the reading of stories is a habit to be tolerated rather than to be encouraged.

Even this condition of toleration, however, is something gained for fiction as compared with its earlier standing in professional circles. In former days it was rather dreaded than tolerated. The distinction between that which has not actually happened and that which is not in accord with truth was not very clear when the novel first made its appeal, and

a prejudice against it on the score of lack of verity had to be overcome. Serious objections were urged against all fiction, on the ground of the distorted views of life which it presented, on the ground of the dissatisfaction with the routine of life which it engendered, and on the ground of the emotional unrest which it brought to young minds. For reasons such as these many parents forbade their children to read any works of fiction; most teachers kept such works rigidly out of their courses; many clergymen openly condemned them. Taken as a whole, fiction, up to a very recent period, was limited in its province to the field of amusement and light diversion; to keep it in its proper place the older disciplines felt themselves in honor bound to wage continual war.

Against this feeling of distrust, which now seems to us to have been born partly of prejudice and partly of justifiable hesitancy in accepting cordially a new method of expression, fiction has certainly made some head. In quarters where it was first feared it is now enjoyed; where it was first only a means of enjoyment, it is now seriously entreated. Certain of the greater works of fiction are now approved even by the librarians; certain of the older works of fiction are now appointed to be read in schools, discussed in academies, lectured upon in universities. Even in the list of books required to be read as preparation for entrance to college three or four novels are to be found. In the courses offered in literature in colleges fiction has taken a permanent place.

Clubs study novels; social movements are based upon them or helped by them; the most serious religious problems are discussed in them. That which seemed lighter than the finger of a man's hand has come to be the whip of scorpions to modern society; now more than ever the essay, the drama, and fiction are the means of teaching the serious lessons of manners and of morals. So great a change as this is an indication that fiction has found its place in modern life. It is the purpose of this article to show what are its relations and influences and how we may best make use of the opportunities which it affords.

A good novel is a composite biography. It becomes a novel because it tells the story of a life. If veritable biography could always be written, if the story of an actual life as lived could always be told by an ideal biographer, without malice and without extenuation, with inter-play of influence and desire, of circumstance, intention and propinquitous association, the field of the novel would be taken. A few such biographies each one of us knows, told by some Boswell who builded better than he knew. But they are very few. The cares of this world and the deceitfulness of riches choke the word when the biographer speaks. The biography he writes becomes even less historical than most histories, far more unreal than most romances. The novel in its best estate is a real biography told by an artist who has studied his hero, who has lived with him in his days of passion, trial, or achievement, and who is unhampered in the telling of the story. The novel thus has a field as broad as life, and in common with the drama has become a great exponent, in literature, of human relations. Its scope is broader than the drama, though less absolute, for the reason that the novel can tell us the story of the quiet, unvexed soul living itself upward through the serene years, while the drama must speak of action. The crash of broken commandments, to use the happy phrase of Thomas Hardy, is as necessary to tragedy as is the clash of cymbals to a military march, while, on the other hand, life's calm deeps are but lightly skimmed in comedy.

There are whole regions of living that are essentially undramatic though palpitant with life, and of these the novel is the fit historian. It is both less and more than biography. It is less in that the final touch of reality can never be given by any artist, be he ever so skillful, to that which is after all but a creation of his fancy; it is more, in that it is a composite portrait which the artist draws for us, showing a life into whose web of existence have been woven threads to form a pattern, the secret motives of which he only can fully know whose outlines print themselves upon our memory. So the novel rightly moves us, for it is begotten of desire,

and in its highest state is a true record of emotional life. It is biography touched with emotion.

In real life the days of extreme emotion are somewhat rare, and so in fiction the novel of extreme emotion is likewise rare. Yet at the basis of all fiction is the emotion motive.

One may even define a novel in terms of emotion, and say that a novel is a story of the progress of some passion and its effect upon a life. The type-form is the story of a life influenced by a passion of attraction, or a passion of aversion—by a strong hate or a strong love. Since we all love loving more than we love hating, the love novel has the broadest field of influence; and since we all love to be in a winning game, the novel of love triumphant over obstacles—the old three-decker of which Kipling sings, riding into its haven in the last chapter, and "taking tired people to the Islands of the Blest"—is the one dearest to most of us. It gives us an ideal hero and heroine; it takes us back to summer days of gladness; it keeps us young with its pictures of youth. Had the novel no other mission than this of rest and recreation, it could justify itself. The burdens of life roll off from us as we read how the hero won his victory.

To some weak minds every-day duties grow distasteful in comparison with the pleasant trials of life in fiction, and so far as this is true, novel reading works harm. But minds are more healthful than we are apt to think, and to healthful minds contact with the heroes and heroines of fiction is a stimulant. If it does nothing more for the reader than to extend the boundary of acquaintance, it has served its purpose. What a gallery of portraits of friends have the novels we have read painted for us! Strike out Trollope, Dickens, Thackeray, Dumas, Jane Austen, George Eliot, Hawthorne, and Walter Scott from our memories and how slight is the acquaintance we have left. Leaving study quite out of the reckoning, taking the novel simply as a companion for hours of rest and easy desire, who can say it has not been a solace and a charm?

The pleasures of life gain, rather than lose, when made

intelligent. The pleasure of looking at pictures increases with every broadening of knowledge of art, and the pleasure of traveling grows greater with study of the regions to be visited. So the intelligent study of the art of fiction gives assistance even to the page-skimmer of a summer afternoon and mightily strengthens the enjoyment of the serious reader. For such study there are two methods which appeal with unequal interest to different minds. The first is to learn what can be known of the history of the art, of its beginnings, progress, and present state, of its methods, opportunities, and limitations, and then to set the particular work in hand in its proper place in the entire recital.

The second method of study begins with a single work, and by finding its secret, gains the key to the other forms. In the one case we study inward from the general, and narrow the search to the work in hand; in the other we study outward from the single example. To the scholarly mind the second method has most attraction; and the earnest student, however he may begin, will be apt to come to it in any case as his work goes on. But there is an advantage in beginning with at least an opening glance at the history and essentials of the art. The novel as we know it belongs to the last two centuries. It is modern in its every characteristic—as in its insistence on equal rights of men and women in affairs of love, in its interest in social problems, in its interest in the individual man whatever his degree or condition, in its interest in the conduct of life—and its historical study is therefore easily within reach.

For such study there are now several excellent hand-books * which treat of the ancestry of fiction and of its history since Defoe and Richardson made it a fact in English literature. In using all such hand-books students will be aided by adopting some system of classification so that the study can be by development of kind as well as by sequence in order of time.

* Dunlop: "History of Fiction." Warren: "History of the Novel Previous to the Seventeenth Century." Raleigh: "The English Novel." Cross: "The Development of the Novel." Stoddard: "The Evolution of the English Novel."

The universe about us is an orderly system so that any scientific study becomes of necessity an orderly grouping of facts. We distinguish species in birds and orders of families in plants; we work out the relations of constellations in astronomy; we group the metals and non-metals in chemistry; we find periods of activity in geology. The mind naturally expects to find that a family system will show itself in the productions of the mind as well as in the phenomena of nature. We have the feeling that "consciousness of kind" will come to literary works and that they can be grouped like living organisms. To a great extent this expectation on the student's part is justified, for some system of classification, more or less natural and more or less complete, is sure to come to his aid.

In fiction we find well-defined groups. A novel is an artistic biography. It has a motive, which is emotion, and an object, which is the telling of the story of a life in such an artistic fashion as shall illuminate its incidents, recreate its environment, make clear its hidden secrets, and suggest its moral. Three fields of activity are thus opened to fiction. The first is that of contemporaneous actual life, and gives us the fiction of personality. The second is that of past life, and gives us historical fiction. The third is of the unrealized life, which has no limit of date, and gives us the fiction of romance. Under these three heads—the novel of the present, the novel of the past and the novel unconditioned—may be grouped all serious fiction.

The fiction of contemporaneous life gives us the novel of manners, of satire, of problem, of purpose. The fiction of past life gives us that historical study of the real or imaginary hero of the past of which the world will never tire. The fiction of romance gives us the fascinating recital of the impossible life of a hero whose deeds make the incredible as natural as our desires, or whose soul-struggles make distress delightful.

Taking these three divisions as the beginning of study, serious work can readily be planned. The novel of contemporaneous life—that novel which in any period tells the

story of the emotional passages in the life of some hero of that day and generation—is the most common form. If the student is working alone, the best plan of study will be for him to read first the general story of the predecessors of the novel, as found in Dunlop and Warren, and then, with more care, to read the history of fiction as it has existed in English literature since the novel first found itself in the pages of Richardson, Smollett, Sterne, and Fielding.

If a group of students are working together in a club, class or reading circle, this historical, preliminary work will be much lightened by having part of it given in lectures by the leader, and part in special studies, by members of the class, of periods, divisions, or special questions of interest. This preliminary work may properly occupy two or three weeks, at the end of which time a bird's-eye view of the whole field should have been gained by every student. Its best result will be to locate for the inquirer the works that are worth his attention in subsequent study. It is as if an explorer, entering a region totally new to him, had the fortune to climb a mountain from which the surrounding country was all in view. He could not from such quick view get the detail or know the country with any thoroughness, but he would get a knowledge of the high places and the low places, of the general trend of things, which no amount of valley exploration could give him.

In like manner, not to press the figure too far, the student, from this preliminary survey, can get a clear notion of the high places and the low places in fiction's history, of the trend of things, and of the works worth minute study. Having completed this the student, if he be alone, or the leader, or better still, the whole class if there is a club, should choose a series of master-works to be read and studied. These works must be chosen, of course, on information and belief, as the lawyers say, as to their logical sequence, but they will be well chosen if the list be confined to works that have reputation and are in each case representative of an idea.

Each book taken should stand for a personality. There

is a wealth of choice—Pamela, Roderick Random, Clarissa Harlowe, Tom Jones, Dr. Primrose, Emma, Hawkeye, Jane Eyre, Pickwick, David Copperfield, Adam Bede, Romola, Hester Prynne, Becky Sharp, Lorna Doone, Pendennis—and every life is told by a biographer untrammeled by social pride or family feeling. Let the class choose half a dozen typical personages whose biographies as told in fiction they would like to study. These may be taken in chronological order as far as possible, but the basis of selection should be the vitality of the hero, or heroine, remembering that since the novel of personality is a biography its hero must live for us in its pages.

In studying these examples, it is better to follow a definite line of inquiry. Let the student ask for himself, or the leader ask for him, specific questions—as to the type of character represented, as to the clearness with which it is painted, as to the growth of the art of story-telling shown in the successive examples, as to the honesty and truth of the tale that is told, and as to the worth of the life that is there unfolded. The last question especially we have a perfect right to ask in studying the novel of personality. Life should be fruitful, and any study of a life, even in a novel, must be a study of one made fruitful through experience, or of one whose failures show us how a better life might have been lived. It is not that the great novel teaches a moral so much as that it is moral. All the issues of things are so brought out that the harmony of true living is shown even in the failures. We have a right to ask, also, if the novelist's art is just and strong. If such a series can be chosen as shall answer these questions, their study will educate as well as inform the student.

The historical novel presents a somewhat simpler field, and it is for most students better to take it up before undertaking the subdivisions of the personality novel—the novels of satire, introspection, purpose, and problem. Scott is still the great master of the lighter historical novel. After reading him a series of half a dozen subsequent examples down to the latest success of the present day, will fairly illustrate

the delightful mingling of real and ideal which gives the historical novel its charm. The student may well remember that a poor historical novel is neither history nor fiction, and that only a few works in this field are masterpieces worthy of serious study. Yet he will not keenly feel the need of a guide until he reaches the third great division, that of the romantic novel.

I have called this the novel of the unrealized life, for its motive is always the desire of an unsatisfied soul exploring the dim days of the past, or the misty regions beyond the physical, mental, or spiritual horizon, in search of something which the present day and the present experience has failed to give. Romantic fiction is as old as time and as new as to-morrow. Its illusiveness and intangibility make it one of the most difficult of all fields of study, as it is one of the most fascinating of all fields of intellectual pleasure. It is best approached, even by the serious student, through the gateway of desire. In romance let him study what he loves, and the lesson of the search will come unasked.

These general studies will probably make up about half of the year's work. To follow them may come the special, detailed, and critical—though, if to be beneficial, always appreciative—examination of a few of the greater works. When possible make this also the study of a great author, for the personality of a biographer molds the biography, be it a real or an imaginary one. Take also, when possible, the greatest work of a novelist, and give all the sessions of a definite period—say a week or a fortnight—to this one work. If the circle is large, the range of study may well be large also, separate groups of students taking the various phases of the subject. For illustration a study of "Vanity Fair," made by a reading circle of which one of the editors of this series was a member, is appended, but only as a suggestion. If the group is small the study can be correspondingly intensive and special. But it will be, in either case, productive of best results when made most definite.

With such a scheme of work a class can in a year read with reasonable thoroughness all of the history of fiction that

is necessary for the understanding of the existing state of the art; can get a clear idea of the various methods of novel-writing, their possibilities and opportunities; and can get an intimate acquaintance with a dozen masterpieces. And ever afterward fiction will be reality to such students.

"William Makepeace Thackeray—a Biographical and Critical Estimate." Suggestions for Study: Thackeray as a man and as a man of letters; as the castigator of social shams. Compare with Dickens. The quality of his humor and pathos. Is he a great historical novelist? His boyhood and college days; life-story; artistic ambitions; first literary venture. His attractive and peculiar personality. Does he "put himself into his books"? In what way is he a moralist, or "week-day preacher"? Consider him as an artist, satirist, and poet. Did he attempt to reform society? Had he deep insight into the human heart, like Shakespeare? Was he a cynic? Does he attempt to describe men and women as they actually are?

Suggested Reading:

"Vanity Fair—A Novel of Social Satire." Suggestions for Study: Is "Vanity Fair" a realistic novel? Are the villains too villainous and the good people too "goody-goody"? Make a brief character sketch of Amelia, Becky, and Crawley. Which is the most powerful scene in the novel? Becky seems thoroughly bad; can anything be said in her defense? Are all the minor characters consistently and completely depicted? Is this a book of which every word should be read? In what way is this a story of social satire? Is there any authentic history in the novel? Is it a story without a hero? Has it a heroine? Is the magnificent Becky immoral or only unmoral? Note her skill as a player of the "bluff" game. Does Thackeray correctly describe the foibles and shams of fashionable life? Does he picture the pathos of human life? Does he not seem to forget that some women are tender, true, and intellectual as well; and that some men are brave and upright? Define idealism; realism. Is Thackeray an idealist or a realist? How does he display supreme art in the treatment of Becky?

Required Reading: "Vanity Fair."

Suggested Reading: Trevyllian's Life of Thackeray.

The three following studies are selected from the list given by Dr. Richard G. Moulton, in his "Four Years of Novel Reading," an account of the systematic study of fiction by an English circle.

"Martin Chuzzlewit." Points to be noted (suggested by Professor R. G. Moulton)—(1) Four different types of selfishness—Old Martin, Young Martin, Antony, and Pecksniff. (2) Four different types of unselfishness—Mary, Mark Tapley, Old Chuffey, and Tom Pinch.

Debate: That the two swindles in the story (Scadder's Land Office and the English Insurance Company) are inconceivable.

Essays: (1) Is Mark Tapley's character overdrawn? (2) Changes in the characters of the book from Selfishness to Unselfishness.

Difficulty Raised: How could Tom Pinch go so long undeceived in Pecksniff?

"Elsie Venner." Points to be noted (suggested by T. L. Brunton)—(1) Note the effect of inherited tendencies on the actions of individuals. (2) The effect of accidental circumstances (e.g., disease affecting a parent) on the character of the offspring.

Debate: How far was Bernard Langdon justified in punishing Abner Briggs and his dog, considering that they were both acting according to their natures, which they had partly inherited from their ancestors, and which were partly developed by the circumstances in which they were brought up?

Essay: How far is the character of Elsie Venner to be regarded as a description of fact? and how far as a parable?

The Study of Poetry

By FRANCIS HOVEY STODDARD

CLEVER men of action, according to Bacon, despise studies, ignorant men too much admire them, wise men make use of them. "Yet," he says, "they teach not their own use, but that there is a wisdom without them and above them, won by observation." These are the words of a man who had been taught by years of studiousness the emptiness of mere study. It does not teach its own usefulness, and gives its most important lesson if through it we learn that beyond lies a region from which may come a truer wisdom won by observation. This, when all is said, is the one great defect of any system of study, in that it teaches not its own use. No amount of study of the principles of barter will make a man a great merchant. One can study painting and learn all the characteristics and methods and schools of the art and yet not be able to paint a picture. No amount of study of poetry will make a man a poet. So the crafty men of action "contemn studies," and the wise men who use them look beyond them for their value. "English literature," said a noted professor not long ago, "cannot be taught"; and certain it is that even with the most advanced analytical text-book one cannot get a final satisfaction from "doing a sum" in English literature as one would work a problem in arithmetic. When applied to the higher arts, study, deep and true as one can make it,

leaves one the surer that there is a wisdom beyond, which cometh not by study alone.

Least of all can the deepest things in poetry be learned by mere study. Poetry deals with feeling, which study excludes. Study, indeed, seems to belong exclusively to the prose habit; it seems to be of the intellect and not of the emotions; to be of the mind and not of the spirit. We cannot write a text-book in poetry, nor can we ever in a text-book written in prose put all the secret of poetry. Beyond the text-book always lies the higher wisdom born of that which Bacon called observation, which most of us now call insight, that immediate apprehension of the highest relations which comes as a revelation in our inspired moments.

In spite of all this the study of poetry has an important function, and it is the purpose of this article to show how to use it most effectively. Poetry is one of the most difficult of all arts to study, so difficult that it has had few text-books and no complete exposition. The inquirer searching for help will find only a few handbooks, the most useful of which are these: Gummere: "Beginnings of Poetry" and "Handbook of Poetry"; Schipper: "Metrik"; Lanier: "Science of English Verse"; Guest: "English Rhythms"; Stedman: "The Nature and Elements of Poetry." Excellent as these are he may lament when he has read them that he has found the history of poetic forms, and the technique of poetic method, where he hoped to find the secret of poetry. He will be likely to get as much help from writings on poetry that are not text-books, such as Matthew Arnold's Essays: "On Translating Homer," "Last Words on Translating Homer," "Celtic Poetry," "Introduction to the Poetry of Wordsworth"; and the "Introduction to Humphry Ward's English Poets"; Emerson's Essays: "The Poet" and "Poetry and Imagination"; Wordsworth's Introduction to the "Lyrical Ballads"; Poe's striking little essays on the art of poetry; Aristotle's "Rhetoric"; Macaulay's "Essay on Milton"; Lowell's "Essay on Dryden"; and many a passage of illuminative comment from

A FLORENTINE POET

From a Painting by A. Cabanel.

Milton, from Pope, from Dryden, from Coleridge and from many another. For one who has not known and read much poetry the best introduction to its study may well be the pleasurable reading of some, or of all, of these works, though remembering that such reading is not study, but only the reviewing of records of work done by others, useful mainly as a preparation for the real study which is to follow.

From all these works the student will not be likely to get a definition of poetry which will satisfy him. One may say indeed with truth that poetry is such expression as parallels the real and the ideal by means of some rhythmic form. But this is not a complete definition. Poetry is not to be bounded with a measuring line or sounded with a plummet. The student must feel after its limits as these authors have done, and find for himself its satisfactions. One can feel more of its power than the mind can define; for definitions are prose-forms of mind action, while poetry in its higher manifestations is pure emotion, outpassing prose limits. Yet one can know poetry if he cannot completely define it. The one essential element which distinguishes it from prose is rhythm. In its primal expressions this is mainly a rhythm of stresses and sounds—of accents and measures, of alliterations and rhymes. Poetry began when man, swaying his body, first sang or moaned to give expression to his joy or sorrow. Its earliest forms are the songs which accompany the simplest emotions. When rowers were in a boat the swinging oars became rhythmic, and the oarsman's chant naturally followed. When the savage overcame his enemy, he danced his war dance, and sang his war song around his camp fire at night, tone and words and gesture all fitting into harmony with the movement of his body. So came the chants and songs of work and of triumph. For the dead warrior the moan of lamentation fitted itself to the slower moving to and fro of the mourner, and hence came the elegy. In its first expression this was but inarticulate, half action, half music, dumbly voicing the emotion through the senses; its rhythms were

all for the ear and it had little meaning beyond the crude representation of some simple human desire and grief.

It became poetry when it put a thrill of exultation in work, of delight in victory, or of grief at loss by death, into some rhythmic form tangible to the senses. There grew up thereafter a body of rhythmic forms—lines, stanzas, accents, rhythms, verbal harmonies. These forms are the outward dress of poetry, and may rightly be the first subject of the student's study. We properly give the name of poetry to verses such as Southey's "Lodore," Poe's "Bells," or Lanier's "Song of the Chattahoochee," which do little more than sing to our ears the harmonies of sound, the ultimate rhythms of nature. Yet it is not merely the brook or the bell or the river, that we hear in the poem, but the echoing of that large harmony of nature of which the sound of the brook or the bell is only the single strain. Through the particular it suggests the universal, as does all poetry, leading through nature up to something greater, far beyond. This rhythm is best studied in poems that were written to be sung or chanted. If one could read Greek, or Anglo-Saxon, or Old High German, or the English of Chaucer's day, he could quickly train his ear to be independent of the handbooks on versification, by reading aloud, or listening as one read aloud, the "Odyssey" or the "Beowulf," or the "Nibelungenlied" or the "Canterbury Tales." These would be better for this purpose than any modern verses, for the reason that they were intended to be sung or chanted, and so all the rhythms are real to the senses. Since the barrier of language bars out for most of us this older verse, we can read the early ballads, the lyrics of the Elizabethan time, when as yet verses spoke mainly to the ear, or some modern poems of the simpler type, such as "Evangeline" or "Hiawatha."

Such poetry, which is mainly to delight and charm the ear, is really a primal form of verse and we may properly call it the poetry of the senses. In studying it Lanier's "Science of English Verse" is a delightful companion and many minor handbooks besides those named above, such as

are found in most schools, and some of the shorter accounts of versification such as are found in works on rhetoric, will give assistance.

Yet the pathway to the mastery of the problems of meter is for each student to tread alone. The best plan is to read aloud a considerable quantity. Then the technical language of the books will lose its terrors and the simplicity of construction of good poetry will become apparent. If the student will read so much of this poetry that his senses become responsive to its music, he will no longer need a hand-book. For this purpose let him read such poems as can be sung, chanted, or spoken to the ear; such as Macaulay's "Lays of Ancient Rome," Scott's "Marmion," Browning's "Pied Piper," and "How They Brought the Good News," Tennyson's "Charge of the Light Brigade." Let him read mainly for the senses rather than for the mind, getting the reward in the quickening of life through the throbbing rhythms; then the metrical system of poetry will become as real to him as the rhythmic movements of the planets are to an astronomer. There is no other way to get a feeling for the pulsations of poetry than through this intimate acquaintance. Without this, months of reading of amphibrachs and trochees and dactyls will not avail. It should be read aloud as much as possible to make the swing of its verses perfectly clear. When it sings to us as we read, it has begun to teach the message of its rhythms.

Thus far the text-books have been pleasant companions, even when unable to give as much aid to the student as he could wish; but the fact will come to him at length that there is something more in poetry than the hand-books permit him to consider. These books deal with the forms, and most of them with the forms only. They analyze the methods, work out the meters, show how the parts are woven together, explain how the chords produce the harmonies. But just in proportion as the student becomes learned in these rhythms, and can distinguish minute or subtle variations of metrical structure, does he realize that this study teaches not its own use and that there is something beyond

which must be won by his own observation. He finds in his search for rhythmical perfection that there are poems which make little appeal to his senses, whose lines do not sing themselves through his day-dreams, which yet affect his imagination even more powerfully than the musical strains thrilled his senses. He finds that there is much more in poetry than its rhymes and jingles, that there is a rhythm greater than that of the senses. In its more complex forms poetry is rhythm of thought, leading the mind to find relations which prose may describe, but which poetry alone can re-create. There is such a thing as a prose thought and such a thing as a poetic thought. The one gives with exactness the fact as it exists, clearly, honestly, directly, and for all completed and tangible things is the natural medium of expression. The other parallels the actual with a suggestion of an ideal rhythmically consonant with the motive underlying the fact. Justice, for example, deals in prose fashion with a crime and awards the punishment which the law allows; poetic justice suggests such recompense as would come of itself in a community perfectly organized. The prose of life is honest living, a worthy endeavor to do the best one can in the world as it is; the poetry of life is the feeling for, and the striving after, the bringing of this life into harmony with a nobler living. So we rightly give the name of poetry to such verse as Goldsmith's "Deserted Village," Johnson's "London," Gray's "Elegy," Wordsworth's "Excursion," Milton's "Paradise Lost," Chaucer's "Knight's Tale," Browning's "Ring and the Book," Tennyson's "In Memoriam," which do not much stir our senses. They parallel the real with the ideal, suggesting the eternal rhythms of infinite mind as the poetry of the senses suggests the eternal rhythms of omnipotent nature.

This Poetry of the Intellect is the second great division of the poetic realm. Beyond it lies still another; for there are spiritual harmonies which the mind alone cannot compass, and which the senses alone cannot interpret. The handbooks know little of spiritual harmonies, and do not go beyond their academic classifications of lyric and epic,

and their catalogues of pentameters, hexameters, or alexandrines. But the student can for himself push his observation beyond, and come to the poetry of the higher imagination, where he can be forgetful of the mere form and disdainful of the merely logical relations, where his spirit can as it were see face to face the truth beyond the seeming. This is the poetry of the spirit, and ought to come as a revelation to the searcher. He may first find it in some pure lyric such as Shelley's "Skylark," or in some mystical fantasy such as Moore's "Lalla Rookh" or Coleridge's "Christabel," or in some story of human abnegation such as Tennyson's "Enoch Arden," or some wail of a soul in pain, as in Shelley's "Adonais," or in some outburst of exultant grief such as Whitman's "O Captain! My Captain!" or in some revelation of the unseen potencies close about us as in Browning's "Saul," or in some vision of the mystery of this our earthly struggle such as "Childe Roland to the Dark Tower Came," or in some answer of the spirit to a never stilled question such as Wordsworth's ode on "Intimations of Immortality." When he thus finds it he has come to poetry in its highest use. In his "Alexander's Feast" Dryden hints at two great functions of poetry in the lines:

> "He raised a mortal to the skies,
> She drew an angel down."

The office of poetry is to parallel the actual with the ideal, to cast upon an earthly landscape something of a heavenly glow, to interpret earthly things in terms of the spirit. The poetry of the senses lifts a mortal to the skies, thinking the thought of one higher than itself as the poet muses, singing the song of an angelic choir in harmony with the rhythm of the verse. The poetry of the spirit brings the message of the angels down to men and makes the harmonies they speak the music of this earthly life.

The highest type of poetry lends itself perfectly to earnest and profound study. In class work it is usually better to study poets as well as poems, and to study thoroughly a few works of a great master. Poetry is essentially a synthetic

art; it unites the wandering desires of our hearts and spirits to make one single and enduring impression. Poetry speaks also the mood, the aspiration and the deepest intent of its author, so that the great poet is the one who brings us most directly to understand its art. For most student classes it is best to take a single poet for interpretation, and to study in succession a small number—say six to ten—of his works, making one, or at least, two or three, the subject of the conferences for each week. The choice of author will be dependent on many considerations and cannot here be positively advised, but one will not go astray in choosing Wordsworth, Tennyson, Browning, Longfellow, or Whittier, or three of them, for a season's work. Intelligent direction is of great assistance in making the study definite and progressive. Choose first of all the poems which seem to have influenced men, for to move men is the final test of poetry. If there is no class, and no leader, let the student make his choice by a preliminary examination. Let him read rapidly, and for the single impression, the poems of Wordsworth whose titles seem most familiar to him as he scans them over; such as "Tintern Abbey," "Yarrow Unvisited," "Solitary Reaper," "Lucy," "We are Seven," the "Intimations of Immortality," "She was a Phantom of Delight," and a few of the "Lyrical Ballads"; then let him read Tennyson's "Locksley Hall," "Maud," the "Idylls of the King," and a few of the shorter poems; let him read Browning's "Saul," "Abt Vogler," "The Grammarian's Funeral," "Childe Roland to the Dark Tower Came," "Pippa Passes," one or two dramas, and a few of the brief poems in the volume "Men and Women." Then let him make his own list for study, taking those poems which have most stirred him, those which he remembers vividly after his reading, those which have become a part of himself. If the student makes his choice frankly and sincerely, he has, in making it, begun his study. Then let him frame for himself or get from his leader, if he has one, a list of the questions which each poem is to answer for him. If the work be really poetry, its study ought to give a help toward the

solution of the first great problems: "What is poetry?" and, "What is its revelation to the life of our senses, our hearts, and our souls?" We have a right to ask of each poem three questions: "How does it charm our senses?"; "How does it make the meaning of things clearer for us?"; "How does it bring to us a renewal of life?" The first question is better fitted for private study than for class investigation, the senses being delicate organs and shy in company. Let the minute matters of form and structure be gone over at home. Let the student work out the meter, the typical line, and the variations by which the poet gets his effects, the metaphors, the alliterations, the consonant and vowel harmonies. It will aid if this work be made as definite and as exact as an investigation in a scientific laboratory. But all this should be the student's home work. In the class the large divisions of the poem should be sympathetically shown, so that each student will comprehend the poem as a whole as the poet must have conceived it. Then as some one reads aloud the lines the music of the rhythms will come by assimilation rather than by analysis. Poetry parallels the real with the ideal to make a harmony before undreamed of. So in the lines sound re-echoes sound, and a subtle music but half perceived sings itself out of the moving notes.

What burden this music bears is the second question. Poetry differs from prose in that it lifts the thought so that its highest relations and suggestions are made known. We have a right therefore to parallel the prose sight with the poetic visions and to find in what the one transcends the other. If we are studying the "Idylls of the King," for instance, we may fitly ask what was the story as the poet took it, and into what he has transformed it for us. This study of the thought of the poem is an excellent subject for class work. The questions should be made definite and so grouped that sections of the class can choose one or another phase of the problem; the conferences should be so directed that a few clearly worked-out and thoroughly unified poetic thoughts will be left in the mind of each student.

In all things practice may fitly supplement precept. In

a reading circle of which one of the editors of this series was a member the poems of Tennyson were studied by a method closely resembling that advocated in this article. As a suggestion the topics and questions for one of the poems are here given. One of the members acted as leader. A brief essay reciting the history of the poem was read. The entire poem was read aloud by one of the members of the class. Then the topics given below were discussed as presented in turn by groups of students who had given especial attention to one of the topics. In the discussions the entire class joined, and at the close a very brief summing up by the leader gathered up the threads of thought.

Topic: "Locksley Hall" and "Locksley Hall Sixty Years After."

Required Readings: "Locksley Hall"; "Locksley Hall Sixty Years After"; "Lady Clara Vere de Vere"; "Sir Galahad."

Suggested Readings: In connection with the earlier poem, "Ulysses" and "The Two Voices," in connection with the later poem, "Maud"; "Memoir of Tennyson," by Lord Hallam Tennyson.

Suggestions for Study: (A) The physical basis of the poem.

Study the meter. Why called Trochaic Octameter? In what way does this meter resemble and in what way differ from Lowell's "Present Crisis," Swinburne's "Triumph of Time," Browning's "There's a woman like a dewdrop" (from "A Blot in the 'Scutcheon"), and Mrs. Browning's "Rhyme of the Duchess May"? Why is this meter peculiarly adapted to the sentiment of "Locksley Hall"? How does the meter differ in effect from that of Mrs. Julia Ward Howe's "Battle Hymn of the Republic" and Bryant's "The Death of the Flowers" and Tennyson's "May Queen"? Is the effect of the rhythm optimistic as opposed to the pessimism of the "Triumph of Time," and why? Why are the lines of this poem so easily carried in the memory? What is there in the use of words which gives such

sweetness to the verses as one reads them aloud? Has the poem for you a music of its own which haunts you like a remembered vision? Find out, if you can, something of the secret of this music. (B) The intellectual interest of the poem.

(1) Consider the meaning of difficult passages, such as "Fairy tales of science." Explain the meaning of stanzas containing the following quotations: "Smote the chord of self"; "Cursed be the social wants"; "That a sorrow's crown of sorrow"; "But the jingling of the guinea"; "Slowly comes a hungry people"; "Knowledge comes, but wisdom lingers."

(2) How long an interval elapsed between the writing of the above two poems? Does any change in style or trend of thought indicate the lapse of time? The earlier poem was and is immensely popular. Why? Why is the later one less popular?

(3) What is the story in the poem, and in what manner is it told? How is the story continued in "Sixty Years After"? Was Locksley Hall an inland or a seashore residence, and why? Describe the surroundings from suggestions in the poems. Sum up what the hero tells of himself and his love-story. What suggestions are there regarding the characters of Amy and Edith? Is the emotional side of the hero as finely balanced as the intellectual side? What light is thrown on the character of his love by his outbursts against Amy? Would it be fair to judge of Amy and her husband by what he says of them in his first anguish? Does he ever admit that he judged them harshly? If so, do you agree with him altogether? Was it well for Amy to marry as she did? When obedience to parental wishes and love are in conflict, which should be followed? Did the hero's evil prophecies come true? Whose love do you think was the greatest, Amy's, or his, or the squire's?

(4) How does Tennyson all through the poem make it a parable of human life?

(C) The emotional influence of the poem. How has this poem influenced you? For many persons, Tennyson, out

of a simple love-story, has made a prophecy of ideal love. Has he for you? For many persons Tennyson made poetry out of this simple story when he paralleled the tale of earthly passion with a vision of completer life, so vivid that the pain and tragedy of this present life come to be for us but the preparation for the better life to come, as the poet sings to us that

> "Through the ages one increasing purpose runs
> And the thoughts of men are widened with the process of the suns."

Has he to you in like manner through this poem given a truer conception of the nature and use of poetry?

Systematic study such as that suggested above will help in answering the questions, "What charm has this poem for us?" and "How does it put a deeper meaning into the events it records?" But it is difficult to frame formal questions the answers to which will show how a poem quickens life. The influence of a poem is so much a matter of temperament and of emotion, both of the author and of the reader, that one has to feel its power rather than to work it out logically. Poetry passes beyond prose in that it quickens life by moving us to feel its nobler emotions. It will teach its own lesson to the appreciative reader, and the student who gets fully into sympathy with a great poem will have his whole life made brighter. Class work, done sympathetically and sincerely, will aid in finding the truest interpretations. Yet studies teach not their own use. The higher blessings come to us unbidden if we as little children hope for them. We shall find the highest uses of poetry in remembering always that it may at its best come to us as an

> "Angel of light
> Singing to welcome the pilgrims of the night."

Why Young Men Should Study Shakespeare

By C. ALPHONSO SMITH

FOR a Knowledge of History. "Men differ from the lower animals, in part," says Professor C. C. Everett, in his "Ethics for Young People," "because whatever one generation gains is passed on to the next, so that each starts with some little advantage over the one that went before it." But we do not inherit this knowledge; we are not born "heirs of all the ages." Every young man or woman who wishes to get the advantage of the generations that have gone before and make a fair start with the one that is just beginning must study history; for history, in the largest sense, is the record of what the race has thought and done. And in the realm of history, as both teacher and interpreter, it would be hard to overestimate the influence of Shakespeare.

Shakespeare's historical dramas give history in so vital and attractive a form that for many readers they have usurped the place of text-books of history. Walter Scott, the founder of the historical novel, did little more than carry on the work begun by Shakespeare, that of popularizing the great characters and the leading events of history. So vivid is the dramatist's portrayal that the names of Cæsar, Brutus, Antony, Cleopatra, Coriolanus, Troilus, Cressida, and others are inseparably linked with the name of Shakespeare.

But in the domain of English history our debt to Shakespeare is still greater. "All the English history that I know," said the Duke of Marlborough, "I learned from Shakespeare." In Shakespeare's day, Warwickshire, in whose borders the decisive battles of the Wars of the Roses had been fought, was a storehouse of history and legend. A wealth of material had been handed down by oral tradition. The battle of Bosworth Field was fought only eighty years before Shakespeare's birth. Thus the history that he narrates is the history that he must have heard recounted in his youth and early manhood.

This gives a peculiar value to Shakespeare's English historical plays, a value that historians are just beginning to appreciate. In the preface to "The Houses of York and Lancaster," Mr. James Gairdner says: "For this period of English history we are fortunate in possessing an unrivaled interpreter in our great dramatic poet Shakespeare. Following the guidance of such a master-mind, we realize for ourselves the men and actions of the period in a way we cannot do in any other epoch. . . . The doings of that stormy age, the sad calamities endured by kings, the sudden changes of fortune endured by great men, the glitter of chivalry, and the horrors of civil war, all left a deep impression upon the mind of the nation, which was kept alive by vivid traditions of the past *at the time that our great dramatist wrote.*"

Shakespeare's nearness, therefore, in time and place to the events that he records—to say nothing of his unrivaled powers of insight and presentation—not only gives him an advantage over modern historians, but makes him a peculiarly fitting guide for those who are just entering upon the serious study of English history.

For Maxims of Conduct. "Three-fourths of our daily thought," says Matthew Arnold, "is devoted to questions of conduct. In the case of the young, in whom conduct has not yet crystallized into matured and unconscious habit, the proportion would be nearer four-fifths."

To realize the influence of Shakespeare in the direction

of conduct and in the formation of character one needs only to remember that as an English classic Shakespeare ranks next to the Bible, Shakespeare and the Bible having long since become a current phrase. And one has only to glance over a book of Shakespeare quotations, noting the number and familiarity of those that interpret or enforce conduct, to see that there is sound basis for the popular grouping of Shakespeare with so authoritative a book of conduct as the English Bible.

As a guide in conduct Shakespeare is quoted consciously and unconsciously by learned and unlearned alike, for his dramas are essentially studies in conduct. In these dramas personal responsibility is never merged or abjured; a man remains the architect of his own fortunes. The ghosts, dreams, and witches occasionally employed by Shakespeare do not compel conduct; they only illustrate it. Hamlet suspected his uncle before the appearance of his father's spirit; Clarence's dream was but the confession of guilt; Macbeth was a murderer at heart before he became a prey to "supernatural soliciting."

When Cassius says,

> "The fault, dear Brutus, is not in our stars,
> But in ourselves, that we are underlings,"

he touches upon one of the central differences between the Greek drama and the Elizabethan drama; he suggests also the chief reason why Shakespeare has furnished so many more maxims of conduct than Æschylus, Sophocles, or Euripides. The Greek dramatists portrayed man as evil-starred or fortune-starred at birth; he was a mere puppet in the hands of fate. With wider vision and clearer insight Shakespeare puts the emphasis not on fate or destiny but on character and conduct; not only crimes but venial sins, mere errors of judgment, carry within them the seeds of their own punishment. It is this fruitful and essentially ethical point of view that has stored Shakespeare's pages with maxims of daily conduct. It is this that invests his characters with so vital a significance for all those who are

reaching up into maturity, and who, beginning to feel the possibilities of life, wish to probe deeper into its meaning and to know the principles of its right conduct.

For a Better Knowledge of Human Nature. "All the world's a stage," says Shakespeare, and of the men and women who play their parts upon it he has not merely sketched, but completely individualized two hundred and forty-six. In mere number Balzac surpasses Shakespeare; but when we consider not only the gross number but the variety of types and the clearness and fullness with which they are portrayed, Shakespeare takes easy supremacy over all other writers, ancient and modern. George Eliot has individualized one hundred and seven characters, Dickens one hundred and two, and Thackeray forty, their sum total being hardly more than equal to Shakespeare's single output.

It is a mere truism to say that no one may hope for success in any calling to-day without a knowledge of human nature. In many vocations—and these the highest—success is not only conditioned on, but proportioned, to an insight into character. No one can expect to become a successful preacher, teacher, doctor, editor, lawyer, or business man, who does not have a keen appreciation of the motives that govern men in the ordinary affairs of life. Knowledge in this domain is power and influence, while ignorance is weakness and inefficiency.

The knowledge of human nature that a young man or woman has gained from experience and observation may be good as far as it goes; but it is neither wide enough nor deep enough, and is purchased in many cases by needless errors and heartaches. "The essence of provincialism," says Mr. Mabie, in "Books and Culture," "is a substitution of a part for the whole; the acceptance of the local experience, knowledge, and standards as possessing the authority of the universal experience, knowledge, and standards; the local experience is entirely true in its own sphere; it becomes misleading when it is accepted as the experience of all time and all men."

For a knowledge of men and women as deep as it is wide, for insight into social life as well as individual life, for appreciation of the depths to which an over-tempted nature may descend or the heights to which, in spite of hostile environment, a determined spirit may rise—Shakespeare remains our supreme teacher. There is no text-book of human nature taught in our schools or colleges; such a text-book may be found in Shakespeare. Three centuries have served only to accentuate his preëminence and to enhance his authority as a guide through the mazes and inconsistencies of our common nature.

For Training in Expression. It would seem at first glance as if blank verse written three hundred years ago could help but little to-day in training one to speak and write clear and forceful prose. While it is true that Macaulay, Hawthorne, and Kipling, for example, furnish something not found in Shakespeare, it is also true that Shakespeare furnishes still more that is not found in them.

The art of composition is to see clearly and to see whole. Whatever be the theme, if the writer or speaker has first *individualized* it, his words will be clear and apt; if he has then viewed it *in its relations*, whether these be the relations of similarity or contrast, of mere analogy or illustration, his treatment will be vital and impressive. In these two respects, the ability to see clearly and to see whole, Shakespeare is as yet unrivaled.

Every character that he has portrayed, every plot that he has employed, every incident narrated, every scene described, and every sentence constructed shows that the great dramatist had seen before he wrote. He had so communed with his characters and so thought through his plots that he knew the very lineaments of the one and every possible unfolding of the other. Shakespeare's work may have been done quickly; it could not have been done hastily. Thought and emotion were held in solution until they precipitated in sharp and definite outline. In spite of obsolete words and idioms, his style is a model of clearness and vividness; it is a series of pictures the study of which is a liberal education

in that clearness and directness of vision which must precede any attempt at clearness of presentation.

But clearness is not enough. Euclid and Blackstone are as clear as Shakespeare. What is the secret of Shakespeare's wealth of illustration, analogy, and contrast? May the secret be learned? The principle at least may be learned; it is the principle followed by every writer or speaker who has touched the heart and imagination. Shakespeare not only visualized his characters and incidents as units in themselves, he saw them as organic parts of a larger whole. To see a thing in its entirety one must see it in its relations to other things. Every illustration employed by a writer or speaker—whether it be drawn from nature, art, history, or experience—is the statement of a suggested relationship and is prompted by this faculty of seeing things in their connections.

To see clearly one must see individually; to see as a whole one must see collectively. Both faculties may be greatly increased by training; the first demands more of the intellect, the second of the imagination; the one separates, the other combines; the one may be compared to a straight line, the other to a surface. And in both, Shakespeare offers to young and old alike an inexhaustible store of material for study and practice. At his touch the abstract becomes concrete, the ideal real, the remote near, the shadowy substantial, the invisible visible. To appreciate his style at the very outset of one's career, before vague and ineffective methods of expression have become ingrained, is to drink at a source of unfailing pleasure and of increasing power.

For Culture. "Culture implies growth. It is the unfolding of the mind and heart that comes from contact with what is best and highest. It means enrichment of character and emancipation from what is low and provincial. No one, especially if in the impressionable years of early manhood or womanhood, can commune with Shakespeare's characters or think Shakespeare's thoughts after him without receiving an access of culture. Intellect, imagination, and sympathy

are enlarged. The limitations of time and space cease to be felt. The reader shares in the fullness of universal truth; he feels afresh the depth of Shakespeare's remark that—

> "All places that the eye of Heaven visits
> Are to a wise man ports and happy havens";

he assimilates the wit and wisdom and beauty of a race that was already "in the foremost files of time" when Shakespeare became its spokesman; he sees new meanings in life, feels a new awe in its mysteries, a new depth even in its homelier aspects, and a new stimulus in its possibilities. Old things seem new to him by the novelty of their presentation, and new things seem old because of the force and directness with which they are brought home to his consciousness. Insensibly he ceases to admire what is crude, shallow, fragmentary, and inartistic; and grows into appreciation of what is true, vital, whole, and harmonious. He is made to realize that life is more than thought, and that sympathy and imagination have a depth and richness beyond the reach of intellect and learning.

But culture is not only growth through ideas and feelings; it is growth through will and service. Shakespeare portrays men not in isolated but in close relation to the society about them. He viewed them, as we have seen, not only as individuals, but as social factors. The most fruitful lesson to be learned from Shakespeare is culture as social service, a lesson incomparably phrased in the dramatist's own words:

> "Heaven doth with us as we with torches do,
> Not light them for themselves; for if our virtues
> Did not go forth of us, 'twere all alike
> As if we had them not. Spirits are not finely touched
> But to fine issues."

How to Study Shakespeare

By HAMILTON WRIGHT MABIE

"You might read all the books in the British Museum, if you could live long enough, and remain an entirely illiterate, uneducated person. But if you read ten pages of a good book, letter by letter—that is to say, with real accuracy—you are forevermore, in some measure, an educated person."—RUSKIN.

IT is one thing to read and another thing to study; and yet reading is the chief means and the best method of study when one is trying to understand a writer or a piece of literature. The lover of Shakespeare begins by reading the plays for pure pleasure and ends by reading them for greater pleasure. In the meantime, he may, so to speak, have taken them to pieces, examined their construction, looked at the words in which they are written with a microscope, traced their historical connections, gone back to their sources. In doing this work of analysis—for it is necessary to take a thing to pieces in order to find out how it is put together—he may become so much interested in the detail of the work that he loses sight of Shakespeare altogether and becomes a student of language, grammar, the structure of style, the evolution of the drama. This is what sometimes happens to the scholar; in studying what may be called the mechanics of a work of art he loses sight of the art itself. To such a student the plays of Shakespeare become a quarry out of which great masses of knowledge may be taken. This is the study of Shakespeare's language, methods, con-

struction; but it is not the study of Shakespeare; and it is with the study of Shakespeare that this paper concerns itself.

The best approach to a great book is by the way of simple enjoyment. If I am to see the Sistine Madonna for the first time I wish, above all things, to give myself up to the pure delight of looking at the most beautiful picture ever painted by man; I wish to surrender myself to the great painter and let his thought, expressed on the canvas, sink clear and deep into my spirit. I wish to keep myself out of sight; to postpone analysis, minute study of detail, the critical attitude. First and foremost I want to hear what Raphael has to say, and I can best do that by keeping silent myself. After I have heard him I can argue with him, criticise him, condemn him if I choose; but I must first hear him to the end and without interruption.

In like manner, if I wish to know Shakespeare, I must give him a full, free opportunity of telling me what he thinks of life, how he understands it, what it means as its workings are revealed in the careers of men and women; and if I am to get any impression of his way of telling his story I must surrender myself to him and let him do what he can with me. These are the first things I must do; and, if I care more for the substance of things than for their peculiarities of structure, more for the truth they have to impart than for the order of words in which they impart that truth, more for the living spirit than for the skeleton in which it is lodged, these are the things to which I shall come back when I have taken the plays to pieces and examined their mechanism with a microscope. The end of art is to deepen the sense of life and to give delight and exhilaration; any kind of study which secures these results is good; all kinds which miss them are bad.

To begin with, then, the student of Shakespeare is to remember that he is dealing with a great human spirit and not with a mass of literary material; that he is never to lose the feeling of reverence which such a spirit inspires; that he is handling human documents and not the stuff of which grammars and rhetorics are made. To keep the mind open,

the heart tender, the imagination responsive: these are the prime qualities in our friendships for one another, and they are the prime qualities in our friendships with the great writers.

This vital study, for the man who wishes to know Shakespeare and does not expect to gain an expert's knowledge of Shakespeare's works, is a very simple matter. All fundamental ways of dealing with the great realities are simple; it is the tricks of manner, the skill with small details, which are abstruse and obscure. To know Shakespeare one needs, first of all, a good edition of his works; this means a well-printed and well-bound set of his plays and poems, of a size that is easy and comfortable to the hand. There are several editions of small size, but printed from large, clear type, which have the advantage of fitting into a pocket without discomfort. If one has little, or even a great deal of time at command it is a matter of prime importance to keep Shakespeare within reach; to be able to put ten or twenty minutes into reading "Hamlet" or "The Tempest" on a train, in a cable car, or while one is waiting at a station. Many men have educated themselves by using the odds and ends of time which most people waste because they have never learned what Mr. Gladstone called "thrift of time."

Having become the possessor of a good edition of the works, read them through as you would read a novel, giving yourself up to the interest of the story. People forget that many of the plays were suggested to Shakespeare by the stories of his time and of earlier times, and that every one of them is a condensed novel. If Shakespeare were not placed so high on the shelves as a great classic it is probable that more people would read him for simple entertainment; for he is one of the most interesting writers in the world. Many of the plays carry the reader along without any effort on his part; just as "The Mill on the Floss," "Vanity Fair," "The Tale of Two Cities," and "The Scarlet Letter" carry him along. Many men have gained their most vivid impressions of English history from the historical plays, and at least one English statesman has not hesitated

to confess that Shakespeare taught him nearly all the English history he knew.

Read the plays, therefore, and re-read them continually; for after one is familiar with the story one begins to be interested in the people, anxious to understand them and to know why they think, speak, and act as they do. Great books, like the men who make them, are many-sided and cannot be seen at the first glance; one must approach them from different points of view, as one must approach a mountain if one is to have an adequate idea of its size and shape. One must read the plays many times before one hears all they have to say and sees clearly what Shakespeare is trying to do; and as one reads he reads with increasing insight and with more deliberation. He gets first a view of the whole scene which Shakespeare spreads before him, and then he begins to recognize the number and variety of the objects which are grouped together and combined in a whole.

This familiarity is the beginning of intimacy, and so naturally and inevitably leads on to the best and truest knowledge that very little suggestion need be made to the man who has begun to read the plays frequently and regularly because he enjoys them. Have the plays at hand in a convenient form, carry one with you if you are to have any leisure moments, cut down the time you give to newspapers, put aside the miscellaneous books you have been in the habit of reading or are tempted to read, and study your Shakespeare as often and regularly as you can; if you do this Shakespeare will meet you more than half way and reveal himself to you in ways you will not suspect at the start.

You will not need, at the beginning, any elaborate apparatus of books of reference. There are many admirable books about Shakespeare which you may wish to read and to own later, but at the start you will not need them. The best editions of Shakespeare supply all the information essential to the beginner. They contain introductions which tell you when each play was written, where the materials were found, how each play is related to the other plays, and convey other information which helps you to understand each

play and put it in its proper place; and they also contain notes which explain historical and other references and allusions, the uses of words, obscure passages, and disputed points. Add to a good edition of the plays Mr. Sidney Lee's biography, a concordance of the plays, Professor Dowden's "Shakespeare's Mind and Art," and read the essays on Shakespeare by Coleridge, Lowell, Bagehot, and other standard writers, whose works you will find in the libraries, and you have all the machinery of study you need. Read, in addition, the history of Shakespeare's age in English history as it is told in Green's "History of the English People."

The time will probably come when you will desire a closer intimacy with the dramatist who has so broadened your knowledge of human nature. It will be stimulating, too, with one or more friends who are of your mind, to begin a more systematic study, which need not demand too much time. There are a number of excellent manuals which present suggestions for careful and thorough study of the plays.

The following "Suggestions for Study" are taken from the programme of a literary society in New York City, and may serve as one example of the kind of guidance needed by students in the earlier stages of Shakespearean study. This society devoted a number of evenings to the play of "Macbeth," and to the special consideration of "The Nature of Poetry."

The Tragedy of Macbeth

Suggestions for Study: Read the whole play carefully, then read it a second time. Consider the plot and principal characters. Has it a distinct moral purpose? Has it a historical basis? Sources of plot, and incidents. Reasons why it is a great drama. What is a drama? a tragedy? a comedy? Does "Macbeth" contain genuine and lofty poetry? Which is the strongest passage in the play and why? Name some of the character qualities of Lady Mac-

beth. Are Shakespeare's women inferior to his men? Was Macbeth a poet? What does the knocking at the gate typify? What the sleep-walking scene? The weird sisters; why does Shakespeare make them real, instead of introducing them to Macbeth in a dream? what do they stand for in the play? Who has the more conscience, Macbeth or Lady Macbeth? What utterances or what actions prove it? How do you explain Macbeth's hesitancy before the murder, and his resolute energy and audacity afterward? What is the clew to the great change in the will power of Macbeth?

What is the difference between Lady Macbeth and the two sisters in "King Lear"? In what does Macbeth's punishment consist? What one word contains it all? Was Macbeth a coward? If he was a coward how do you explain his bravery in battle? If he was not a coward, how do you explain his hesitancy and scruples? What broke down Lady Macbeth at the end? Was it the same cause which broke down Macbeth himself? Malcolm and Macduff: were they cowards in fleeing for their lives? Did anything justify Macduff in leaving his family? What is there essentially significant about the play of "Macbeth," more than the obvious truth that "murder will out"? Do you regard this as Shakespeare's greatest tragedy? If so, why? What elements determine the greatness of a play?

Required Reading: "Macbeth."

Suggested Readings: Tennyson's "The Foresters," "Hamlet."

Suggestions for Study: What is poetry? What are the qualities that differentiate it from prose? What is lyric poetry? Are psalms and hymns lyric poetry? What is the meaning of the phrase, "Lyric beauty in Shakespeare's plays"? Describe "epic," "lyric," and "dramatic" poetry. Define the words "ode," "sonnet," and "elegy." Is Shakespeare the greatest English dramatist? Define the essential qualities of a great drama. Can love of poetry and other literature be acquired? Elements of great poetry; originality; charm; great subjects greatly treated; correct

poetic construction; vital ideas coherently worked out must quicken the emotions. Beauty of simple poetry in "Dora" and Book of Ruth. No metaphor, figure of speech, or decorative adjective in "Dora." The meaning of iambic, pentameter, dactylic hexameter, etc. What is "Society Verse"? Is there such a thing as "American" poetry? Characteristics of the poetry of the nineteenth century. The spiritual element in poetry. Contemporary and universal interest in poetry. Literature of knowledge and literature of power; define each. The Bible in Tennyson and other poets. Study a poem as a whole, its plan, story, plot, vital idea, and larger teaching; note the meaning of paragraphs, sentences, phrases, and the use of words.

Suggested Readings: A selection of the best short poems in the English language. Mr. Edmund Clarence Stedman's "The Nature of Poetry."

The following example is by Samuel Thurber, Girls' High School, Boston, and is taken from Prof. Homer Sprague's edition of the "Merchant of Venice."

Every good teacher will have methods of his own; but the following suggestions, or some of them, may be of practical value to most instructors:

The poem should be read very hastily, at first, for the outline of the story or course of thought.

Having thus grasped it as a whole, it should again be read through; this time with some care for the details of the story and course of thought.

Then the thorough study of each and every part should be begun.

At the beginning of the class exercise, or as often as needful, require of the pupil a statement of—(*a*) The main object of the author in the whole poem, oration, play, or other production of which to-day's lesson is a part. (*b*) The object of the author in this particular canto, chapter, act, or other division or subdivision of the main work.

Read or recite from memory (or have the pupils do it) the finest part or parts of the last lesson. The elocutionary

talent of the class should be utilized here, in order that the author may appear at his best.

Require at times (often enough to keep the whole fresh in memory) a *résumé* of the "argument," story, or succession of topics, up to the present lesson.

Have the student read aloud the sentence, paragraph, or lines, now (or previously) assigned. The appointed portion should have some unity.

Let the student interpret exactly the meaning by substituting his own words; explain peculiarities. This translation or paraphrase should often be in writing.

Let him state the immediate object of the author in these lines. Is this object relevant? important? appropriate in this place?

Let him point out the ingredients (particular thoughts) that make up the passage. Are they in good taste? just? natural? well arranged?

Let him point out other merits or defects—anything noteworthy as regards nobleness of principle or sentiment, grace, delicacy, beauty, rhythm, sublimity, wit, wisdom, humor, *naïveté*, kindliness, pathos, energy, concentrated truth, logical force, originality; give allusions, kindred passages, principles illustrated, etc.

From "Shakespeariana" for January, 1887, we take the following character analysis by M. W. Smith:

Antonio. His intellect. Adapted to business, I, i. Prudence blinded by affection, I, i. Deceived by Shylock's hypocrisy, I, iii; Practically philosophical, IV, i. His moral nature. Generous, III, iii; Good, III, i; Affectionate, I, i; II, viii; III, ii, iii, iv; IV, i; Sincere, II, viii; Frank, I, iii; Magnanimous, III, ii; Honest, III, i; Opposed to usury, I, iii; Melancholy, I, i; IV, i; Patient and resigned, IV, i.

Bassanio. His intellect. Philosophical, III, ii; Good executive ability, II, ii; Forethought, II, ii; Easily deceived by Shylock, I, iii; A scholar, I, ii. His moral nature. Too proud to economize, I, i; Trusts to luck, I, i; Takes advantage of friendship, I, i; Frank, II, ii; III,

ii; Energetic, II, ii; Good at making promises, III, ii; IV, i; V, i; Knows how to flatter, V, i; Generous, IV, i; Grateful, V, i; Undemonstrative, III, ii.

Portia. Her personal appearance. In general, I, i; II, viii; III, ii; Stature, I, ii; Color of hair, I, i; III, ii. Her intellect. Philosophical, I, ii; II, ix; IV, i; V, i; Shrewd in reading character, I, ii; Practical, III, ii; Satirical, I, ii; II, ix; Humorous, II, ix; IV, ii; V, i; Has good common sense, III, ii; Intellect predominates, III, ii. Her moral nature. In general, I, i; Extremely obedient, III, ii; Frank and unaffected, III, ii; Generally hospitable, III, ii; V, i; Generous, III, ii; Undemonstrative, V, i; Has faith in good luck, III, ii; Can equivocate, II, i; Somewhat vain, V, i; Somewhat silly, III, iv.

Shylock. His intellect. Philosophical, III, i; IV, i; Logical, IV, i; Cool-headed, IV, i; Sharp in business, I, iii; Quick at repartee, II, v; IV, i. His moral nature. True to his religion, I, iii; IV, i; Patient under persecution, I, iii; Sensitive to wrong, I, iii; III, i; Superstitious, II, v; Untruthful, I, iii; Ironical, I, iii; Miserly, II, ii; V, viii; Extremely avaricious, III, i; IV, i; A good hater, I, iii; II, viii; IV, i; Revengeful, I, iii; III, i; III, iii; Malicious, IV, i; Pitiless, IV, i; Relentless, IV, i; Heartless, III, iii; IV, i.—Verify!

The writer just quoted suggests the following questions to evoke criticism: How could Antonio so love a man? Is not going to Shylock to borrow money a defect in Shakespeare's art? Would Shylock make such a confession to Antonio (as in Act I, sc. iii)? Why is the episode of Lorenzo and Jessica introduced? Did Jessica give this ducat for the sake of friendship, II, iii? Is this natural, II, iii, 14-17? Did Shylock contrive against Antonio's life? Why did not Shylock manifest this exultation after line 33 in scene i of the third act, III, i, 83-89? Does Portia do most of the love-making? Was the bond a legal one? Does the bond say "nearest his heart"? What is the connection between Bassanio and Gratiano, II, ii; III, ii? Why do we believe that Antonio will not be hurt, and that

Shylock will be defeated in his purpose, III, i? Is Portia correct in her estimate of Antonio, III, iv? Does the likeness between persons tend to promote friendship? Would Shylock make such a statement in court as in IV, i, about hating Antonio? Could Portia so completely disguise herself, IV, i? Is not her decision purely technical, IV, i, 297, etc.? Would Shylock say this [the expression of acquiescence, IV, i, 385, etc.] to save his life? Did Portia have large hands, IV, i, 417, etc.? Why is scene ii, Act IV, introduced? Why is Act V usually omitted on the stage?

How to Study History

By ALBERT BUSHNELL HART*

"GOOD wine needs no bush," and if there were any need to urge the reading of history it would be a proof that history is too dull and unattractive to be read. We read history all the time, not only in text-books and formal histories, but in the magazines and the newspapers; history is philologically almost exactly the same word as story, and the world is determined now as it was in the time of the Athenians "to hear and tell some new thing."

History in a more formal sense has been introduced into many schools of every grade throughout the Union, and there has sprung up a literature of advice, suggestion, and illustration on proper ways of teaching the subject. Hence, wherever there is a good school and a good teacher, history is sure to be taught.

Nevertheless reading history and teaching history are neither of them necessarily studying history. What we learn from the atmosphere of newspaper gossip in which we are all enveloped, even what we gain in the school-room, lacks the essential quality of study, because it usually means the acceptance of whatever reaches us from the first comer, the first book, or the first teacher. Learning by heart tables of dynasties, presidents, or battles is not studying history. The study of history means the attempt to form for one's

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self an independent judgment upon historical events, a judgment based upon the most trustworthy accounts within reach.

In the study of history the first essential is that we should have before us not general history but some definite subject. Well does the writer remember his struggle to learn Freeman's Outlines, and ill does he remember any of those Outlines, except the distinction between orthodox Christianity and Arianism—and just what that distinction was has escaped him at this moment. Such a book as Lavisse's "Political History of Europe" is interesting, suggestive, and broadening, but it only attempts to describe tendencies and general results. For purposes of study a general history is no more possible than a general textbook on science, or a general treatise on mathematics, or a general history of all literature.

What subjects shall we choose, especially if we have no guiding teacher or sagacious friend to lay out a course for us? There used to be a current idea that any book answered the purpose; that Rollin's "Ancient History" and Josephus were intellectual instruments even for boys and girls. There is a malicious Italian story about a condemned criminal who was reprieved on condition that he should read all of Guicciardini's "Wars of the Italian Republics"; at the end of the eighth volume he returned to the executioner and asked to have the original sentence completed. Many things that have happened even to Italian republics are not worth studying. On the other hand, the world has been full of great crises when men came forward and performed splendid deeds, made new civilizations, and built up commonwealths. Let us choose such great periods.

What are the criteria of selection? In the first place, since the field is so enormous, both in the period of time covered and in the number of nations which have had interesting history, we surely may find a few countries which by their central situation, their importance as leading powers, their influence on later civilization deserve the attention of all ages. Let us choose, therefore, countries which

have nurtured striking, strong, characteristic, and original men such as Themistocles, Sulla, Charlemagne, Luther, Richelieu, Cromwell, Bismarck, and Andrew Jackson. Let us especially choose countries which have raised men who summed up in themselves for the time being the nation's life, men such as Pericles, Augustus, Hildebrand, William of Orange, William Pitt, and Abraham Lincoln. Let us choose out of universal history the nebulæ of human events in which sparkle the stars of human character.

In the next place, let us avoid wars and rumors of wars. Of all subjects upon which the human intellect can be employed military history is one of the least profitable. To follow campaigns on the map teaches military science, but it does not teach history. To know the names of battles and of commanders and the number of their troops is to follow the method of a worthy but wrong-headed teacher of art in a young ladies' seminary in Massachusetts.

"What is this picture?" she asked at an examination.

"It is a picture of Apollo Belvidere."

"Where is that statue?"

"In Rome."

"In what part of Rome?"

"In the Vatican."

"In what part of the Vatican?"

"In the Cortile del Belvedere, second corner cabinet."

"That will do."

Yet a knowledge of the ground plan of a museum is no more useless to the ordinary student than an acquaintanceship with the evolutions of a battle; both are for experts only, except in so far as either puts us in the place of artists, or of the commanders of troops, and enables us to share their spirit and to sympathize with their purpose. Hence let us choose no period simply because it is studded with wars.

Yet, on the other hand, it is the plea of historical writers that times of peace are so dull and uneventful that the chronicle of a happy, contented, and advancing people has little to attract the attention; while wars mark the conflict of

great moral principles, the establishment of a new order of things. Some of them do so; but what of the interminable annals of blood in India, wars in which one bad throne or dynasty simply succeeds another? The victories of Marius over the Cimbri and Teutoni were decisive because they beat back the tide of barbarian immigration for four hundred years; the battle of Tours was decisive because the great organization of Christendom stopped the advance of the great Moslem organization; and Waterloo was decisive simply because it permitted the nations of Europe each to work out its own salvation without the interference of France. The interest of the student is not in the day of battle, but in the days after, when the effect of the military struggle becomes evident.

The next essential is that we should study the history of people who thought. The ancient Germans were such good military men that they finally beat the Romans, but their history is of less account to the student than that of long-peaceful Switzerland. Above all, let us study the history of nations that thought about government and law, because those nations have contributed to that stock of political ideas out of which our own government is built.

Perhaps we may now choose the history of half a dozen nations during limited periods when the minds of men were most active. First of these in time, purpose, and importance is the history of Greece during the splendor of Athens. The struggle of the Greeks against Persia is one of the noblest of all assertions of freedom against despotism, and has inspired hundreds of armies to stand resolute against great numbers. It is a period abounding in great as well as in despicable characters, a period full of romantic inspiration, prolific in political inventions, glowing with literature and art; a period which has had something to teach to every western nation. Then comes the counter epoch of Rome the conqueror—that is, Rome from the beginning of the Punic Wars to the widest extension of the Empire. It is a time full of the overmastering power of organization, of combination, of the repression of excesses, of well-knit admin-

istrative discipline, of experiments in government, successful and unsuccessful. Next, chronologically, comes the period of the Crusades; though the military result was the defeat and almost the disgrace of the Christians, they restored to Europe an interest in literature and science, and began for the second time to unite the histories of Europe and Asia.

The next era especially worthy of study is the movement known in Italy as the Renaissance—the rebirth of literature, art, and philosophy. No period in the world's history more abounds in magnificent characters, such as Dante, Petrarch, Cosimo de' Medici, and Can Grande della Scala. Of equal importance as a study of human character, and more interesting to Americans on account of its immediate effect on our forefathers, was the Reformation, the counterpart of the Renaissance. It was the reassertion of the idea that people's thoughts are not to be cut and dried for them by earthly rulers or by spiritual potentates. While the English Reformation is to us the most interesting episode in that epoch, perhaps the most instructive single period of English history is the struggle with the Stuarts during the whole of the seventeenth century. Here began to take form those mighty ideas of free representative government which are the great political force of the present age. In this century sparkle many of the greatest names in the history of the Anglo-Saxon race; it is the time of Shakespeare and Bacon, of Milton and Cromwell, and of William the Third. French history is of particular interest because France has ever since the time of Charlemagne been a sort of nucleus of European politics and constitutional development. Out of that long, rich history the most absorbing period is that of the French Revolution and the Napoleonic wars, from 1789 to 1815, during which the French experienced almost every form of government known to man, from the despotism of a tyrant to the worse despotism of a convention.

Since the end of that crisis there have been two remarkable episodes in modern history. The first is the reconstitution of Europe, grouped about the unification of Germany.

We do not realize that in ages to come the gathering together of three hundred mutually repellent German states into one nation, and of half a dozen Italian principalities into another, will be looked upon as one of the marvels of history; nor that it has been accomplished by two of the greatest men of the last four centuries, Bismarck and Cavour. The other episode comes closer home to us; it is the establishment of a free republic in America, the long, slow-burning struggle against slavery, leaping into the flame of the Civil War, out of which a new nation has arisen with renewed power.

Having selected the period, the next step is to find the material. First of all some brief books are necessary to cover the whole ground in a summary fashion. There is now such a supply of "series" and "eras" and "epochs," of little books systematically taking up the history of particular countries, that on any interesting period a good "eye-opener" is readily to be found. It should be read, read carefully, and read more than once, so that the student may have in his mind the dimensions of his subject; but it is never to be memorized. Such a book corresponds to the architect's preliminary sketch. Then comes the process of broadening, the working out of the ground plan of the historical edifice. For this purpose the general student should choose such standard works as are recommended by teachers, or by such guides to historical study as W. F. Allen's "History Topics," C. K. Adams' "Manual of Historical Literature"; Gordy and Twitchell's "Manual," and B. A. Hinsdale's "How to Study and Teach History." William E. Foster's "References to the History of Presidential Administrations," Edward Channing's "Guide to the Study of American History," and R. R. Bowker's "Reader's Guide" give lists of books on American history, with some criticism of their relative value. In the better brief books on any period will be found lists of classified authorities. One may read history in one author; one can study history only by a comparison of various authors.

Just here comes in the value to the student of owning his

books. There is no more useful adjunct to the study of history than a good sharp lead-pencil, or red-ink pen with which to annotate the margins of the volume that one is using. Very few books have a convenient apparatus of running headings and dates, and there is no better way of fixing the attention than to put in over the page-headings the missing guide to the contents. An exercise still better, but which does not interfere with that just described, is to make out in one's own mind a logical analysis of the book as one goes on, and to write the headings of that analysis, point by point, in the margin. A third convenient method is to indicate the author's thought by underlining the significant words in each paragraph. These three processes consistently combined accustom the mind to search for the essential thought of the pages before it, and to put into brief and significant terms an abstract of that thought. Whenever the student has occasion to use the same volume again, he will be surprised to find how the argument comes back to him through his own abstract. Again, one may enjoy in his own books that which would be a crime if committed on the book of another; he may write down his reasons for agreement or disagreement with his author. In the Harvard College library are the volumes which Carlyle used in preparing his "Life of Cromwell," and nothing could be more humorously characteristic of the writer than some of the comments which he has scribbled on the margins of his pompous authorities: "It was long after 'this.' "—"Stuff!" "Error." —"Never above 6." If you must use borrowed books, then let your attempt be to return them as clean as they came, and to take whatever abstracts you can in a note-book of your own. The point of all this system is that by seeing, or trying to see, what is in the author's mind, you furnish yourself with that condensed outline around which historical knowledge must be built.

To keep such an outline in view is an easy task provided one uses only one or two parallel authorities; but as the student proceeds, he begins to find that one book effaces another. The methods, the order, the proportions of one

writer do not agree with those of the next; and the knowledge of men and events so laboriously acquired begins to dissolve in the very multiplicity of facts. This is the time for the historical student to make up some sort of written topical arrangement, if necessary, as one proceeds from book to book.

Of course much may be done by subdivision of labor; in a class of bright people, all studying the same general subject together, one person may take up one phase of the subject and another a different phase. For instance, on the French Revolution the first may take the revolutionary statesmen; a second, the Convention; a third, the army; a fourth, the navy; and still another, the revolutionary societies. This means that an assignment is to be made as soon as all the co-workers have the general period in their minds; then it becomes the duty of each member of the class to use all the available material upon his topic, and, so to speak, to subanalyze that material until it becomes clear to him.

Long before the work has reached this stage, however, the necessity of taking written notes of some kind will become apparent. A very eminent American historian is accustomed to take his notes in a note-book just as they come. When the note-book is filled he indexes it and begins a new one; when a sufficient number accumulate he indexes them all; and at last account he had more than eight hundred such note-books in his collection. His is, after all, a cumbersome system; it is quite as easy to take notes upon the most complicated subject in such a form that they will index themselves. Suppose that this eminent author in collecting material for his next volume—let us say on the War of 1812—should use separate half-sheets of paper of uniform size and ruling. Upon the first half-sheet he notes an account of Hull's surrender, upon the second of Commander Rogers' first cruise, upon the next of the departure of Pinckney from England. Thus he goes on taking a fresh sheet for every fresh topic until he finally strikes a second reference upon Hull's surrender; the note on this point may

be put upon the original sheet for that topic; and thus the recurring accounts will each fall into their logical place, where they may be compared. When one half-sheet is full another may be begun; when a sufficient number of half-sheets have accumulated to make it worth while to keep them separate, they may be laid together loosely within a whole sheet of the same size, upon the outside of which the general subject is stated. With a little practice it is not difficult when one meets a subject to find the sheet upon which that subject has been previously noted. As topics accumulate, a subdivision of each will suggest itself, and the sheets may be sorted and stowed away accordingly. Thus in the end the student has a bundle, not of disorganized memoranda but of consecutive material. It is almost a book in itself; it is divided into chapters, sections, and even paragraphs; and when the material for any literary work is collected the work is already half done.

The question of note-taking is perplexing at the best. Students usually take too many. They copy out long, exact quotations from books which are perfectly accessible and which they could reach a second time if necessary. They do not know how to digest the author's statements and to reduce them to a brief form. If you are trying to get simply a good general idea of a period from the use of a small number of works, take notes in very brief form, with a view simply to comparing the statements and opinions of one writer with those of another, and at the same time of so arranging your notes that you may have a general view of the subject.

Shall the student use sources? Yes, if he has sources and has judgment. One may often get a more vivid and exact picture of an epoch by reading a few extracts from contemporaries than by going over a series of later writers. After one has digested a brief account of the Puritan revolution and then has gone through Gardiner's careful and scholarly treatise, one would better read some of Oliver Cromwell's letters, a poem of Milton's, and Sir Harry Vane's opinions on government. It is very easy to overdo the

comparison of standard writers; but no historical study is complete without the experience and flavor of original material which come from using sources; and no ordinary student need expect to study such material carefully enough to disagree seriously with historians like Gardiner, who have used all available sources.

In a word, the object of the historical student is to bring before his mind a picture of the main events and the spirit of the times which he studies. The first step is to get a general view from a brief book; the second step is to enlarge it from more elaborate works, reading more than one, and to use some system of written notes logically arranged; the final step is to read some of the contemporary writers. Having done these three things carefully the historical student carries away an impression of his period which will never be effaced.

HOME AMUSEMENTS

HOME AMUSEMENTS

Indoor Games

The Minister's Cat

THIS game is very similar to that of "I love my love." Each of the players must describe the minister's cat, going right through the alphabet to do so. "The minister's cat is an *angry* cat," says one; "an *anxious* cat," says another; and so on until everyone has used an adjective beginning with "A." Then they take the "B's." "The minister's cat is a *big* cat," and so on.

The leader of the game must see that no one hesitates for a word. If any one should take longer than half a minute he must pay a forfeit.

Who is he?

One of the players describes some celebrated person by giving four traits in his character, personal appearance, etc. For instance, he could say: "He was a man of iron will, a great orator, wore remarkable collars, is dead." The audience would have little difficulty in recognizing William E. Gladstone. The players are only allowed one guess each, for every other guess they must pay a forfeit.

Twenty Questions

One person goes out of the room and the rest of the players choose a subject which he must guess by asking not more than twenty questions. If he cannot guess it he must pay a forfeit and go out of the room again; but if he guesses it correctly he receives a good mark for every question under the twenty which

he might have asked. For instance, if he guesses the subject after asking ten questions he receives ten marks; if he has asked fifteen questions he receives five good marks. The player who receives the greatest number of good marks has won the game, and receives the prize if one is given.

Cross Questions and Crooked Answers

To play this game it is best to sit in a circle, and until the end of the game no one must speak above a whisper.

The first player whispers a question to his neighbor, such as: "Do you like roses?"

This question now belongs to the second player, and he must remember it.

The second player answers: "Yes, they smell so sweet," and this answer belongs to the first player. The second player now asks his neighbor a question, taking care to remember the answer, as it will belong to him. Perhaps he has asked his neighbor, "Are you fond of potatoes?" And the answer may have been, "Yes, when they are fried!"

So that the second player has now a question and an answer belonging to him, which he must remember.

The game goes on until every one has been asked a question and given an answer, and each player must be sure and bear in mind that it is the question he is *asked*, and the answer his *neighbor* gives, which belong to him.

At the end of the game each gives his question and answer aloud, in the following manner.

"I was asked: 'Do you like roses?' and the answer was: 'Yes, when they are fried!'"

The next player says: "I was asked: 'Are you fond of potatoes?' and the answer was: 'Yes, they are very pretty, but they don't wear well.'"

Spin the Platter

This is a game which almost any number of children can play.

The players seat themselves in a circle, and each takes the name of some town, or flower, or whatever has been previously agreed upon. One of the party stands in the middle of the circle, with a tin plate, or waiter, places it upon its edge, and spins it, calling out as he does so the name which one of the players has taken. The person named must jump up and seize the plate before it ceases spinning, but if he is not very quick the plate will fall to the ground, and he must then pay a forfeit. It is then his turn to spin the platter.

The Traveler's Alphabet

The players sit in a row and the first begins by saying, "I am going on a journey to Athens," or any place beginning with A. The one sitting next asks, "What will you do there?" The verbs, adjectives, and nouns used in the reply must all begin with A; as "Amuse Ailing Authors with Anecdotes." If the player answers correctly, it is the next player's turn; he says, perhaps: "I am going to Boston." "What to do there?" "To Bring Back Bread and Butter." A third says: "I am going to Constantinople." "What to do there?" "To Carry Contented Cats.

Any one who makes a mistake must pay a forfeit.

This and That

A confederate is necessary for this trick. The one performing the trick goes out of the room and the confederate agrees with the audience to touch a certain article. The person outside is recalled and his confederate begins to question him. "Did I touch this music-book?" "No." "Did I touch this table?" "No." "Did I touch this knife?" "No." "Did I touch that fork?" "Yes." The secret consists in saying the word "*that*" before the article touched, instead of "*this.*"

Battledore and Shuttlecock

Can be played by quite young children of both sexes, and is equally adapted to "children of a larger growth." By

increasing the size and weight of the shuttlecock, and substituting heavy wooden battledores for the light, leather-covered frames, the game of shuttlecock may be made to yield considerable exercise, as well as amusement. The simplest form is where there are two players, who strike the shuttlecock alternately, the one who first allows it to fall to the ground being the loser. But the game may be made more interesting, and at the same time amuse a greater number, when there are five or six players, who divide into sides, each having his number—one side, 1, 3, 5; the other, 2, 4, 6. The shuttlecock, first struck by 1, must then be hit by 2, and then, in turn by 3, 4, 5, and 6. The player who lets it drop is out, and the side of which one or more men are still in, after all their opponents have lost their positions, wins.

A good shuttlecock may be made, where there are no toy-shops to supply it, by cutting off the projecting ends of a common cotton-spool, trimming one end with a knife, and drilling holes in the flat surface left at the other, in which holes the feathers of quill pens are to be inserted. As for the battledores, we should think very little of the boy who could not, on an emergency, cut out a set from a bit of thin board, or the flat lid of a box, with the help of the big blade of his pocket-knife.

The French are great adepts at this game, and light battledores and shuttlecocks are wielded by them with great perseverance and considerable skill. There is one great advantage about this game, namely, that without requiring any great amount of strength, it thoroughly exercises every muscle of the player, and furnishes real exercise without producing exhaustion.

Buzz

This is a very old game, but is always a very great favorite. The more the players, the greater the fun. The way to play it is as follows. The players sit in a circle and begin to count in turn, but when the number 7 or any number in which the figure 7 or any multiple of 7 is reached, they say "Buzz," instead of whatever the number may be. As, for instance,

BATTLEDORE AND SHUTTLECOCK.

supposing the players have counted up to 12, the next player will say "13," the next "Buzz," because 14 is a multiple of 7 (twice 7)—the next player would then say "15," the next "16" and the next would of course say "Buzz" because the figure 7 occurs in the number 17. If one of the players forgets to say "Buzz" at the proper time, he is out. The game then starts over again with the remaining players, and so it continues until there is but one person remaining. If great care is taken the numbers can be counted up to 70, which, according to the rules before mentioned, would of course be called Buzz. The numbers would then be carried on as Buzz 1, Buzz 2, &c., up to 79, but it is very seldom that this stage is reached.

The Stage-Coach

The leader tells every member of the company to choose as a name some article connected with a stage-coach; the wheels, the horses, the whip, the bridle, etc., may be chosen. These the leader jots down on a piece of paper and then begins to tell a thrilling story. "The stage-coach left the old Stag Inn, amidst the thundering of the *horses*' hoofs and the cracking of the driver's *whip*." Some members will probably have chosen to be the horses, another the whip, and as their names are mentioned they must rise, twirl round and sit down again. Then the narrator continues: "For some miles all went well, then a *bridle* gave way (the bridle must rise and twirl round) and the driver put down the *reins*, jumped from his seat and ran to the *horses*' heads. It was found necessary to take the *horses* out of the *shafts* before the *stage coach* could proceed on its way." As each member's name is mentioned he must rise and twirl round; but when the stage-coach is mentioned every one must rise and change seats, when the narrator, who has been standing, tries to secure one. If he succeeds the person left out becomes narrator. The great point is for the narrator to tell such a thrilling story that the members forget to acknowledge the mention of their names, when they must pay a forfeit.

Drop the Handkerchief

A ring is formed by the players joining hands, whilst one child, who is to "drop the handkerchief," is left outside. He walks round the ring, touching each one with the handkerchief, saying the following words:

"I wrote a letter to my love,
But on my way, I dropped it;
A little child picked it up
And put it in his pocket.
It wasn't you, it wasn't you,
It wasn't you—but it *was you.*"

When he says, "It *was you*," he must drop the handkerchief behind one of the players, who picks it up and chases him round the ring, outside and under the joined hands, until he can touch him with the handkerchief. As soon as this happens, the first player joins the ring, while it is now the turn of the second to "drop the handkerchief."

Magic Music

One of the players is sent out of the room, and the rest then agree upon some simple task for her to perform, such as moving a chair, touching an ornament, or finding some hidden object. She is then called in and some one begins to play the piano. If the performer plays very loudly the "seeker" knows that she is nowhere near the object she is to search for. When the music is soft, then she knows she is very near, and when the music ceases altogether, she knows that she has found the object she was intended to look for.

The Sea-King

This game can be played by any number of children. They proceed by first choosing one of the party to act as the Sea-King, whose duty it is to stand in the center of a ring, formed by the players seating themselves round him. The circle should be as large as possible. Each of the players having chosen the name

of a fish, the King runs round the ring, calling them by the names which they have selected.

Each one, on hearing his name called, rises at once, and follows the King, who, when all his subjects have left their seats, calls out, "The sea is troubled," and seats himself suddenly. His example is immediately followed by his subjects. The one who fails to obtain a seat has then to take the place of King, and the game is continued.

"I Apprenticed my Son"

The best way of describing this game is to give an illustration of how it is played. The first player thinks of "Artichoke," and commences. "I apprenticed my son to a greengrocer, and the first thing he sold was an A."

2nd player: "Apple?"—"No."
3rd player: "Almonds?"—"No."
4th player: "Asparagus?"—"No."
5th player: "Artichoke?"—"Yes."

The last player, having guessed correctly, may now apprentice his son. No player is allowed more than one guess.

The Dwarf

This is a most amusing game if well carried out. The two performers must be hidden behind two curtains in front of which a table has been placed.

One of the performers slips his hands into a child's socks and little shoes. He must then disguise his face, by putting on a false moustache, parting his eyebrows, sticking pieces of black court plaster over one or two of his teeth, which will make it appear as though he has lost several teeth. This, with a turban on his head, will prove a very fair disguise. The second performer must now stand behind the first and pass his arms round him, so that the second performer's hands may appear like the hands of the dwarf, whilst the first performer's hands make his feet. The figure must, of course, be carefully dressed, and the body of the second performer hidden behind the curtains.

The front player now puts his slippered hands upon the table and begins to keep time, while the other performer follows suit with his hands.

The Dwarf can be used either to tell fortunes, make jokes, or ask riddles, and if the performers act their parts well, the guests will laugh very heartily.

Puss in the Corner

This game is really for five players only, but, by a little arrangement, six or seven children can take part in the fun.

Four players take their places in the different corners of the room, whilst the fifth stands in the middle. If a greater number of children wish to play, other parts of the room must be named "corners," so that there is a corner for every one.

The fun consists in the players trying to change places without being caught; but they are bound to call "Puss, puss," first, and to beckon to the one they wish to change with. Directly they leave their corners, the player in the center tries to get into one of them.

When the center player succeeds in getting into a corner, the one who has been displaced has to take his place in the middle of the room.

Blind Man's Buff

In the olden times this game was known by the name of "Hoodman Blind," as in those days the child that was chosen to be "blind man" had a hood placed over his head, which was fastened at the back of the neck.

In the present day the game is called "Blind Man's Buff," and very popular it is among young folk.

Before beginning to play, the middle of the room should be cleared, the chairs placed against the wall, and all toys and footstools put out of the way. The child having been selected who is to be "Blind Man" or "Buff," is blindfolded. He is then asked the question: "How many horses has your father got?" The answer is "Three," and to the question: "What

color are they?" he replies: "Black, white, and gray." All the players then cry: "Turn round three times and catch whom you may." "Buff" accordingly spins round and then the fun commences. He tries to catch the players, while they in their turn do their utmost to escape "Buff," all the time making little sounds to attract him. This goes on until one of the players is caught, when "Buff," without having the bandage removed from his eyes, has to guess the name of the person he has secured. If the guess is a correct one the player who has been caught takes the part of "Buff," and the former "Buff" joins the ranks of the players.

Simon Says

Seat yourselves in a circle and choose one of the company to be the leader, or Simon. His duty is to order all sorts of different things to be done, the funnier the better, which must be obeyed only when the order begins with "Simon says." As, for instance, "Simon says: 'Thumbs up!'" which, of course, all obey; then perhaps comes: "Thumbs down!" which should not be obeyed, because the order did not commence with "Simon says."

Each time this rule is forgotten a forfeit must be paid. "Hands over eyes," "Stamp the right foot," "Pull the left ear," etc., are the kind of orders to be given.

The Schoolmaster

This is always a favorite game. One of the players is chosen schoolmaster, and the others, ranged in order in front of him, form the class. The master may then examine the class in any branch of learning. Suppose him to choose geography, he must begin with the pupil at the head of the class, and ask for the name of a country or town beginning with A. If the pupil does not reply correctly before the master has counted ten, he asks the next pupil, who, if he answers rightly—say, for instance, "America," or "Amsterdam," in time, goes to the top of the class. The schoolmaster may go on in this way through

the alphabet either regularly or at random, as he likes. Any subject—names of kings, queens, poets, soldiers, etc.—may be chosen. The questions and answers must follow as quickly as possible. Whoever fails to answer in time, pays a forfeit.

Dumb Crambo

Divide the company into two equal parts, one half leaving the room; the remaining players should then select a word, which will have to be guessed by those outside the door. When the word has been chosen—say, for instance, the word "will"—the party outside the room are told that the word they are to guess rhymes with "till." A consultation then takes place, and they may think that the word is "ill." The company then enter and begin to act the word "ill," but without speaking a word. The audience, when they recognize the word that is being performed, will immediately hiss, and the actors then retire and think of another word.

Thus the game goes on until the right word is hit upon, when the company who have remained in the room clap their hands.

The audience then change places with the actors.

Hiss and Clap

This is an excellent party game. One of the company goes outside the room, while the remainder of the players decide among themselves which of them he shall kneel to. When this is settled upon, the person who is outside is allowed to enter, and he kneels in front of whom he thinks is the right one. If he should make a correct guess, the company clap their hands, and the person to whom he knelt goes outside. If, however, the guess is an incorrect one, the company hiss loudly, and the guesser has to go outside, come back, and try again. Of course, it will make more amusement if when a boy is sent outside the room a girl be chosen as the person to whom he has to kneel; and the opposite if a girl be outside the room.

The Adventurers

This is a very good game and will combine both instruction and amusement. The idea is that the company imagines itself to be a party of travelers who are about to set out on a journey to foreign countries. A good knowledge of geography is required, also an idea of the manufactures and customs of the foreign parts about to be visited.

It would be as well, if not quite certain about the location of the part, to refer to a map.

A place for starting having been decided upon, the first player sets out upon his journey. He tells the company what spot he intends to visit (in imagination) and what kind of conveyance he means to travel in.

On arriving at his destination, the player states what he wishes to buy, and to whom he intends to make a present of his purchase on returning home.

This may seem very simple, but it is not so easy as it appears.

The player must have some knowledge of the country to which he is going, the way he will travel, and the time it will take to complete the journey.

To give an instance, it will not do for the player to state that he is going to Greenland to purchase pineapples, or to Florida to get furs, nor will it do for him to make a present of a meerschaum pipe to a lady, or a Cashmere shawl to a gentleman.

More fun is added to this game if forfeits are exacted for all mistakes.

The game continues, and the second player must make his starting point from where the first leaves off.

Of course, all depends upon the imagination or the experience of the player: if he has been a traveler or has read a good deal, his descriptions should be very interesting.

"Our old Grannie doesn't like Tea"

All the players sit in a row, except one, who sits in front of them and says to each one in turn; "Our old Grannie doesn't like T; what can you give her instead?"

Perhaps the first player will answer, "Cocoa," and that will be correct; but if the second player should say, "Chocolate," he will have to pay a forfeit, because there is a "T" in chocolate. This is really a catch, as at first everyone thinks that "tea" is meant instead of the letter "T." Even after the trick has been found out it is very easy to make a slip, as the players must answer before "five" is counted; if they cannot, or if they mention an article of food with the letter "T" in it, they must pay a forfeit.

Rule of Contrary

This is a simple game for little children. It is played either with a pocket-handkerchief, or, if more than four want to play, with a table cloth or small sheet.

Each person takes hold of the cloth; the leader of the game holds it with the left hand, while with the right he makes pretence of writing on the cloth, while he says: "Here we go round by the rule of contrary. When I say, 'Hold fast,' let go; and when I say, 'Let go,' hold fast."

The leader then calls out one or other of the commands, and the rest must do the opposite of what he says. Any one who fails must pay a forfeit.

Consequences

One of the most popular games at a party is certainly "Consequences"; it is a very old favorite, but has lost none of its charms with age. The players sit in a circle; each person is provided with a half sheet of notepaper and a pencil, and is asked to write on the top—(1) one or more adjectives, then to fold the paper over, so that what has been written cannot be seen. Every player has to pass his or her paper on to the right-hand neighbor, and all have then to write on the top of the paper which has been passed by the left-hand neighbor (2) "the name of the gentleman"; after having done this the paper must again be folded and passed on as before; this time must be written (3) one or more adjectives; then (4) a lady's name; next (5) where they

met; next (6) what he gave her; next (7) what he said to her; next (8) what she said to him; next (9) the consequence; and lastly (10) what the world said about it.

Be careful that every time anything has been written the paper is folded down and passed on to the player on your right.

When every one has written what the world says, the papers are collected and one of the company proceeds to read out the various papers, and the result may be something like this:

(1) The horrifying and delightful (2) Mr. Brown (3) met the charming (4) Miss Philips (5) in Westminster Abbey; (6) he gave her a flower (7) and said to her: "How's your mother?" (8) She said to him: "Not for Joseph;" (9) the consequence was they danced the hornpipe, and the world said: (10) "Just what we expected."

Earth, Air, Fire, and Water

To play this game seat yourselves in a circle, take a clean duster or handkerchief, and tie it in a big knot, so that it may easily be thrown from one player to another. One of the players throws it to another, at the same time calling out either of these names: Earth, Air, Fire, or Water. If "Earth" is called, the player to whom the ball is thrown has to mention something that lives on the earth, as lion, cat; if "Air" is called, something that lives in the air; if "Water," something that lives in the water; but if "Fire" is called, the player must keep silence. Always remember not to put birds in the water or animals or fishes in the air; be silent when "Fire" is called, and answer before ten can be counted. For breaking any of these rules a forfeit must be paid.

"Animal, Vegetable, or Mineral?"

This is a capital game for a large party, for it is both instructive and amusing. One player is selected who has to guess what word or sentence the remainder of the company has chosen. He goes out of the room, and when the subject has been decided upon, returns and asks a question of each of the company in

turn. The answer must be either "Yes" or "No," and in no case should more words be used, under penalty of paying a forfeit. The first important point to be found out is whether the subject is "Animal," "Vegetable," or "Mineral." Supposing, for instance, the subject chosen is a cat which is sleeping in the room by the fire, the questions and answers might be like the following:—"Is the subject chosen an animal?" "Yes." "Wild animal" "No." "Domestic animal?" "Yes." "Common?" "Yes." "Are there many to be seen in this town?" "Yes." "Have you seen many this day?" "Yes." "In this house?" "No." "Have you seen many in the road?" "Yes." "Do they draw carts?" "No." "Are they used for working purposes?" "No." "Is the subject a pet?" "Yes." "Have they one in the house?" "Yes." "In this room?" "Yes." "Is it lying in front of the fire at the present time?" "Yes." "Is the subject you all thought of the cat lying in front of the fire in this room?" "Yes." The subject having been guessed, another one is chosen and the game proceeds.

Crambo

One of the party leaves the room, and on his return he is asked to find a word which has been chosen by the other players in his absence, and in order to help him another word is mentioned rhyming with the word to be guessed. Questions may then be asked by the guesser, and the players must all introduce, as the final word of their answer, another word rhyming with the word chosen. For instance, suppose the word "way" is selected. The guesser would then be told that the word chosen rhymes with "say." He might then ask the first one of the party: "What do you think of the weather?" and the answer might be: "We have had a lovely *day*." The second question might be: "Have you enjoyed yourself?" and the answer might be: "Yes; I have had lots of *play*." The game would proceed in this way until the guesser gave the correct answer or one of the party failed to give the proper rhyme, in which case the latter would then be called upon to take the place of guesser.

Hunt the Slipper

The players seat themselves in a circle on the floor, having chosen one of their number to remain outside the circle. The children seated on the floor are supposed to be cobblers, and the one outside is the customer who has brought his shoe to be mended. He hands it to one of them, saying:

"Cobbler, cobbler, mend my shoe;
Get it done by half-past two."

The cobblers pass the shoe round to each other as quickly as they can, taking care that the customer does not see which of them has it. When the customer comes to fetch it he is told that it is not ready. He pretends to get angry and says he will take it as it is. He must then try to find it, and the cobbler who has it must try to pass it to his neighbor without its being seen by the customer. The person upon whom the shoe is found must become the customer, whilst the customer takes his place in the circle on the floor.

Thought-Reading

This is a very good game, which always causes considerable amusement, and if skilfully carried out will very successfully mystify the whole company.

It is necessary that the player who is to take the part of thought-reader should have a confederate, and the game is then played as follows.

The thought-reader, having arranged that the confederate should write a certain word, commences by asking four members of the company to write each a word upon a piece of paper, fold it up in such a manner that it cannot be seen, and then to pass it on to him. The confederate, of course, volunteers to make one of the four and writes the word previously agreed upon, which is, we will suppose, "Hastings."

The thought-reader places the slips of paper between his fingers, taking care to put the paper of his confederate between the third and little finger; he then takes the folded paper from

between his thumb and first finger and rubs it, folded as it is, over his forehead, at each rub mentioning a letter, as H. rub, A rub, S.T.I.N.G.S., after which he calls out that some lady or gentleman has written "Hastings." "I did," replies the confederate.

The thought-reader then opens the paper, looks at it, and slips it into his pocket; he has, however, looked at one of the other papers.

Consequently he is now in a position to spell another word, which he proceeds to do in the same manner, and thus the game goes on until all the papers have been read.

"My Master Bids You Do as I Do"

For all those children who are fond of a little exercise no better game than this can be chosen. When the chairs are placed in order round the room the first player commences by saying: "My master bids you do as I do," at the same time working away with the right hand as if hammering at his knees. The second player then asks: "What does he bid me do?" in answer to which the first player says: "To work with one as I do." The second player, working in the same manner, must turn to his left-hand neighbor and carry on the same conversation, and so on until everyone is working away with the right hand.

The second time of going round the order is to work with two; then both hands must work; then with three; then both hands and one leg must work; then with four, when both hands and both legs must work; lastly with five, when both legs, both arms, and the head must be kept going. Should any of the players fail in keeping in constant motion a forfeit may be claimed.

Green Gravel

In this game the children join hands and walk round in a circle, singing the following words:

Green gravel, green gravel, your grass is so green,
The fairest young damsel that ever was seen.
I'll wash you in new milk and dress you in silk,
And write down your name with a gold pen and ink.
Oh! (Mary) Oh! (Mary) your true love is dead;
He's sent you a letter to turn round your head.

When the players arrive at that part of the song, "Oh, Mary!" they name some member of the company; when the song is finished the one named must turn right round and face the outside of the ring, having her back to all the other players. She then joins hands in this position and the game continues as before until all the players face outward. They then recommence, until they all face the inside of the ring as at first.

The Farmyard

This game, if carried out properly, will cause great amusement. One of the party announces that he will whisper to each person the name of some animal, which, at a given signal, must be imitated as loudly as possible. Instead, however, of giving the name of an animal to each, he whispers to all the company, with the exception of one, to keep perfectly silent. To this one he whispers that the animal he is to imitate is the donkey.

After a short time, so that all may be in readiness, the signal is given. Instead of all the party making the sounds of various animals, nothing is heard but a loud bray from the one unfortunate member of the company.

"How Many Nuts Do I Hold Here?"

One child takes a few small nuts between his hands, so that they rattle loosely when he shakes them. He must then strike his closed hands upon his knee and the other players guess, in turn, how many nuts he holds. The various guesses must be put down on paper, and when all have had a turn the first player opens his hands and shows how many nuts he holds. He must then pay to each who guessed correctly the number guessed; but those who guessed incorrectly must pay him.

Cock-Fighting

This is a most amusing game, and although only two boys can play at it at one time they will keep the rest of the company in roars of laughter. The two who are to represent the "cocks" having been chosen, they are both seated upon the floor.

Each boy has his wrists tied together with a handkerchief, and his legs secured just above the ankles with another handkerchief; his arms are then passed over his knees, and a broomstick is pushed over one arm, under both knees, and out again on the other side over the other arm. The "cocks" are now considered ready for fighting, and are carried into the center of the room, and placed opposite each other with their toes just touching. The fun now commences.

Each "cock" tries with the aid of his toes to turn his opponent over on his back or side.

The one who can succeed in doing this first wins the game.

It often happens that both "cocks" turn over at the same time, when the fight commences again.

The Spelling Game

Each player in this game has what are called three "lives," or chances. When the company is seated in a circle, the first player mentions a letter as the beginning of a word. The game is for each of the company, in turn, to add a letter to it, keeping the word unfinished as long as possible.

When a letter is added to the former letters and it makes a complete word, the person who completed it loses a "life." The next player then begins again.

Every letter added must be part of a word, and not an odd letter thought of on the spur of the moment. When there is any doubt as to the letter used by the last player being correct, he may be challenged, and he will then have to give the word he was thinking of when adding the letter. If he cannot name the word, he loses a "life"; but if he can, it is the challenger who loses.

This is an example of how the game should be played. Supposing the first player commences with the letter "p"; the next, thinking of "play," would add an "l"; the next an "o," thinking of "plow"; the next person, not having either of these words in his mind, would add "v"; the next player, perhaps, not knowing the word of which the previous player was thinking, might challenge him, and would lose a "life" on being told the word was "plover." The player next in turn would then start a new word, and perhaps put down "b," thinking of "bat," the next, thinking, say, that the word was "bone," would add an "o," the next player would add "n"; the player whose turn it would now be, not wanting to lose a "life" by finishing the word, would add another "n"; the next player for the same reason would add "e," and then there would be nothing else for the next in turn to do but to complete the word by adding "t" and thus losing a "life."

It will be seen that there are three ways of losing a "life." First, the player may lay down a letter, and on being challenged be unable to give the word. Secondly, he may himself challenge another player who is not at fault. Thirdly, he may be obliged to add the final letter to a word, and so complete it.

This is a most amusing game for a large party, for as the different persons lose their three "lives" the players gradually dwindle down to two or three, when it gets very exciting to see who will be the last person left in, for he or she will be declared the winner.

The Ants and the Grasshopper

Lots are drawn in order to decide who shall be the grasshopper; the ants then seat themselves in a circle while the grasshopper writes on a piece of paper the name of a grain or food which a grasshopper might be supposed to like. He puts this in his pocket and then addresses the ants:

"Dear friends, I am very hungry: would any of you kindly give me some food?"

"I have nothing but a grain of barley," says the ant spoken to.

"Thank you; that is of no use to me," replies the grasshopper, and goes on to the next player. As soon as any one offers the grain of food which the grasshopper has written down the paper must be produced, and the one who guessed the word pays a forfeit and becomes grasshopper. If no one guesses the word the grasshopper pays a forfeit.

The game then goes on in the same way, except that a different question is asked on the second round.

"Neighbors," says the grasshopper, "I have eaten abundantly and would have a dance. Which would you recommend?"

A waltz, a polka, a quadrille, etc., are suggested, and when this question has gone the round the grasshopper asks what music he can dance to, and the ants suggest the music of the violin, the piano, cornet, etc. Then the grasshopper says he is tired of dancing and wishes for a bed, and the ants offer him moss, straw, grass, and so on, to lie upon.

"I should sleep very comfortably," the grasshopper says, "but I am in fear of being pounced upon by a hungry bird. What bird have I most reason to fear?" The ants answer: the rook, the lark, the cuckoo, etc.

When the game is ended the forfeits that have been lost must be redeemed.

Oats and Beans and Barley

All the children form a ring, with the exception of one player who stands in the center. The children then dance round this one, singing the first three lines of the verses given below. At the fourth line they stop dancing and act the words that are sung. They pretend to scatter seed; then stand at ease, stamp their feet, clap their hands, and at the words: "Turn him round," each child turns round.

They then again clap hands and dance round, and when the words: "Open the ring and send one in," are sung the center child chooses a partner, who steps into the ring, and the two stand together while the other children sing the remaining verse, after which the child who was first in the center joins the ring and the game is continued as before.

"Oats and beans and barley O!
Do you or I or any one know
How oats and beans and barley grow.

"First the farmer sows his seed,
Then he stands and takes his ease,
Stamps his foot and claps his hands,
And turns him round to view the land.

"Oats and beans and barley O!
Waiting for a partner, waiting for a partner.
Open the ring and send one in.
Oats and beans and barley O!

"So now you're married you must obey,
You must be true to all you say,
You must be kind, you must be good,
And help your wife to chop the wood.
Oats and beans and barley O!"

Sally Waters

This game can be played by any number of children. A ring is formed in which all join, with the exception of one little girl who kneels in the center of the ring. The children then dance round her, singing the following verses:

"Little Sally Waters, sitting in the sun
Crying and weeping for a young man.
Rise, Sally, rise, wipe off your eyes.
Fly to the East and fly to the West,
Fly to the very one that you love best."

When they come to the words, "Rise, Sally!" the child in the center rises and chooses another from the ring.

The next two lines are then sung, and the two children in the ring dance round and kiss.

Sally then joins the ring, the second child remaining in the circle, and the game is continued as before until all the players have acted the part of Sally.

Lubin Loo

This game can be played by any number of children. The players form a ring by clasping hands; they then dance round singing the first verse, which after the second verse serves as a chorus.

"Here we dance lubin, loo,
Here we dance lubin, light,
Here we dance lubin, loo,
On a Saturday night."

While singing the second verse, the children stop, unclasp their hands and suit their actions to the words contained in the verse.

"Put all your right hands in,
Take all your right hands out,
Shake all your right hands together,
And turn yourselves about."

Each child, while singing this, first stretches her right arm toward the center of the ring, then draws the same arm back as far as possible, next shakes or swings her right hand, and when the last line is sung she turns right round. The children then once more join hands, and commence dancing, at the same time singing the chorus. The game proceeds as before until all the verses have been sung. Here are the remaining verses:

"Here we dance lubin, loo,
Here we dance lubin, light,
Here we dance lubin, loo,
On a Saturday night.

"Put all your left hands in,
Take all your left hands out,
Shake all your left hands together,
And turn yourselves about.

Chorus:
"Here we dance lubin, loo," etc.

"Put all your right feet in,
Take all your right feet out,
Shake all your right feet together,
And turn yourselves about.

Chorus:
"Here we dance lubin, loo," etc.

"Put all your left feet in,
Take all your left feet out,
Shake all your left feet together,
And turn yourselves about.

Chorus:
"Here we dance lubin, loo," etc.

"Put all your heads in,
Take all your heads out,
Shake all your heads together,
And turn yourselves about.

Chorus:
"Here we dance lubin, loo," etc.

"Put all the little girls in,
Take all the little girls out,
Shake all the little girls together,
And turn yourselves about.

Chorus:
"Here we dance lubin, loo," etc.

"Put all the little boys in,
Take all the little boys out,
Shake all the little boys together,
And turn yourselves about.

Chorus:
"Here we dance lubin, loo," etc.

"Put all yourselves in,
Take all yourselves out,
Shake all yourselves together,
And turn yourselves about."

Chorus:
"Here we dance lubin, loo," etc.

Shouting Proverbs

This is rather a noisy game. One of the company goes outside the door, and during his absence a proverb is chosen and a word of it is given to each member of the company. When the player who is outside reënters the room, one of the company counts, "One, two, three," then all the company simultaneously shout out the word that has been given to him or her of the proverb that has been chosen.

If there are more players present than there are words in the proverb, two or three of them must have the same word. The effect of all the company shouting out together is very funny. All that is necessary is for the guesser to have a sharp ear; then he is pretty sure to catch a word here and there that will give him the key to the proverb.

Adjectives

A slip of paper and a pencil is given to each player, who must then write a number of adjectives upon it. The slips are collected and given to the principal player, who has undertaken to read out a short story, substituting the adjectives on the slips for those already in the story. The adjectives must be taken as they come and not picked out to suit the story. The result is sometimes very laughable; as for instance—"The *pretty* rhinoceros is a very *amiable* animal. It is very *attractive* in its habits, and lives near lakes or rivers. Its *delicate* skin is so *soft* that special bullets are needed to pierce it, etc."

The Forbidden Vowels

The players seat themselves and are questioned by the leader of the game and must answer without bringing in a word containing a forbidden vowel. Say the vowel "a" is forbidden, the leader asks—"Are you fond of playing the piano?" The answer, "Yes, very much," would be correct, as the words do not contain the letter "a." But if the answer were—"Yes, and I am fond of singing too," the speaker would have to pay a forfeit. Any vowel may be forbidden, or if the players choose to make the game very difficult, two vowels may be forbidden. Say "a" and "e" are forbidden, and the question is, "Will your father be late home?" "I do not know," would be a correct answer.

Blowing the Candle

Place a lighted candle on a table at the end of a room. Invite someone to stand in front of it, then blindfold him, make him take three steps backwards, turn round three times and then advance three steps and blow out the candle. If he fails he must pay a forfeit. It will be found that very few are able to succeed, simple though the test appears to be.

Capping Verses

The players are supplied with slips of paper and a pencil and every one writes a line of poetry, either original or from memory. Then the slips must be folded so that the line is hidden; but the last word of the line must be written over the fold. The slips are passed on, so that a different writer supplies the next line, which must rhyme with the last word of the previous line. Again the slips are passed on, a new line is written and passed on with the new rhyming word written on the fold. When the papers have gone the round of the company the slips are unfolded and the verses read out.

Question-Rhymes

Each player is provided with two slips of paper, on one he must write a question and on the other a noun. The papers are then collected and placed in two hats, or any suitable article, the questions in one, the nouns or answers in another.

Each player draws a question and a noun for himself, and must then write, in verse, an answer to the question, bringing in the noun.

Suppose the question and noun to be, "Do you like oysters?" "Carnations," the rhyme written might run like this:

> Do I like oysters? Yes I do,
> And I like carnations too.
> The first are very good to eat,
> The latter have an odor sweet.

Hunt the Whistle

The chief participator in this game must be ignorant of the trick about to be played. He is told to kneel down while a lady knights him, naming him "Knight of the Whistle." During the process someone fastens a small whistle to his coat tails by means of a piece of ribbon. He is then bidden to rise up and search for the whistle. The hunt begins; all the players com-

bine to deceive the searcher: they must blow the whistle whenever they can do so without being detected. When the searcher discovers the trick the game is, of course, at an end.

The Blind Postman

The game of the Blind Postman is one especially adapted for a large party. It is played as follows:

The postman is selected by lot, while the postmaster-general either volunteers his services, or he is elected by the company. The person on whom the unwished-for honor of enacting postman falls (it may be either a lady or a gentleman) is blindfolded; the remainder of the company meanwhile seating themselves round the room. The number of chairs is limited, so that there shall be one less than the number of players. The postmaster-general then writes the names of certain cities and towns on slips of paper, giving one to each person, so that they may remember by what name they are to answer. Should there be but few players, the names can be given orally. The postman is placed in the center of the room, and the postmaster-general takes up a position from which he can address the entire company. He commences the game by calling out "New York to Boston" (or any other places which he may select). The players bearing these names must instantly rise, and endeavor to change seats with each other; while the postman tries to capture one of them before they accomplish the change. Should he succeed he removes the bandage from his eyes, and takes the chair which his captive has vacated, while the latter is blindfolded and becomes postman in turn, in addition to paying a forfeit. Forfeits are also incurred by those who do not spring to their feet and endeavor to change seats with the town or city whose name is called in connection with their own. Forfeits are also demanded of those who, in their hurry to be in time, answer when their name has not been called. The confusion caused by these *contretemps* places many chances in the postman's favor. The postmaster-general may hold his appointment till the end of the game, but if he tires of his honors he may resign.

Honey Pots

For little ones there is scarcely a more popular game than "Honey Pots." Small children of three and four can be included in this game, but there should be two bigger children for the "Buyer" and the "Merchant." The children, with the exception of the Buyer and Merchant, seat themselves upon the floor of the room, with their knees raised and their hands clasped together round them. These children are called "Honey Pots." The Merchant and the Buyer then talk about the quality and quantity of the Honey, and the price of each Pot. It is agreed that the price to be paid shall be according to the weight of the "Honey" and the "Pot." The children are carefully "weighed" by raising them two or three times from the floor and swinging them by their arms, one arm being held by the Merchant and the other by the Buyer.

When the "Honey Pots" are all weighed the Buyer says he will purchase the whole of the stock, and asks the Merchant to help him carry the Pots home. Then the Merchant and the Buyer carry the children one by one to the other end of the room.

When all are safely at the Buyer's house, the Merchant goes out of the room, but suddenly returns and says to the Buyer: "I believe you have carried off my little daughter in one of the Honey Pots." The Buyer replies: "I think not. You sold me all the Pots full of Honey, but if you doubt me you can taste them."

The Merchant then pretends to taste the Honey, and after having tried two or three Pots exclaims: "Ah! this tastes very much like my little daughter." The little girl who represents the Honey Pot chosen by the Merchant then cries out: "Yes, I am your little girl," and immediately jumps up and runs away, the Buyer at the same time endeavoring to catch her.

When the one Honey Pot runs away all the others do the same, the Buyer catches whom he can, and the game recommences.

"They Can Do Little Who Cannot Do This, This, This"

This game is played thus: The party seat themselves in a circle, or round the fire; the first person then takes a stick in the right hand, and, knocking the floor, says, "They can do little who cannot do this, this, this." Then passing the stick from the right to the left hand, presents it to the next person. The little folks think the catch is in the number of knocks, or in the words spoken, when it is merely in taking the stick in the right hand, and passing it with the left hand to the next person. A forfeit must be paid for each mistake.

Malaga Raisins

The game is very amusing, and is almost sure to bring in a large number of forfeits for the director to redeem at the end of the evening. The catch is caused by the director *coughing, or making a noise with his throat,* before he says the sentence, which all the company must repeat after him, one at a time. Thus, the party having all seated themselves in a circle, the director says, "H-e-m (*here making a noise in his throat*), Malaga raisins are very good raisins, but Valencias are better." The young lady or gentleman sitting second is almost sure to say, "Malaga raisins are very good raisins, but Valencias are better." Of course incurring a forfeit through not saying "H-e-m" (*or making a noise in the throat*) like the director. So soon as any one of the party has repeated the sentence, if the little lady or gentleman leaves out the "Hem," the director says, "Edward, or Fanny, (or whoever it may be,) you have said wrong,—a forfeit!" but must not tell him how he has said wrong; and then passes on to the next. The third, fourth, and almost all the party, with the exception of those who have played this game before, are almost sure to leave out the "Hem," and thus incur a forfeit each, as often as the game goes round; it makes the game more amusing even, if one or two of the number do know the trick, as to those not in the secret it seems the more puzzling that others should do it correctly and they not. And it is very

good fun to see the many ways each pronounces the words; thinking they have to pay a forfeit through not pronouncing them properly. When it has passed round three or four times, and a good many forfeits collected, then, and not before, the director can tell them in what way they have incurred so many forfeits.

The Huntsman

This game is one of the liveliest winter evening's pastimes that can be imagined. It may be played by any number of persons above four. One of the players is styled the "Huntsman," and the others must be called after the different parts of the dress or equipment of a sportsman: thus, one is the coat, another the hat, whilst the shot, shot-belt, powder, powder-flask, dog, and gun, and every other article belonging to a huntsman, has its representative. As many chairs as there are players, excluding the huntsman, should next be ranged in two rows, back to back, and all the players must then seat themselves; and being thus prepared, the huntsman walks round the sitters, and calls out the assumed name of one of them; for instance, "Gun!" when that player immediately gets up, and takes hold of the coat-skirts of the huntsman, who continues his walk, and calls out the others one by one. Each must take hold of the skirts of the player before him, and when they are all summoned, the huntsman sets off running round the chairs as fast as he can, the other players holding on and running after him. When he has run round two or three times, he shouts out "Bang!" and immediately sits down on one of the chairs, leaving his followers to scramble to the other seats as they best can. Of course one must be left standing, there being one chair less than the number of players, and the player so left must pay a forfeit. The huntsman is not changed throughout the game unless he gets tired of his post.

The Horned Ambassador

This is a game which, if played with spirit, creates much merriment. It is played in this way:

Strips of paper, twisted like a taper, are all the materials necessary. The first player turns to the person on his left hand, and, with a bow, says—"Good morning, Royal Ambassador, always royal; I, the Royal Ambassador, always royal, come from his Royal Majesty (pointing to his neighbor on his right, who must bow), always royal, to tell you he has an eagle with a golden beak."

The second player must repeat this to his left-hand neighbor exactly word for word as he hears it, adding brazen claws. If he leaves out a word, or makes any mistake, he must have one of the papers twisted into his hair. Then he becomes a one-horned ambassador, and must call himself so, instead of royal.

For instance, No. 1 says:

"Good morning, Royal Ambassador, always royal; I, the Royal Ambassador, always royal, come from his Royal Majesty, always royal, to tell you that he has an eagle with a golden beak."

No. 2, "Good morning, Royal Ambassador, always royal; I, the Royal Ambassador, come from——."

Having left out *always royal* after his own name, No. 2 is horned, and says—"Good, etc.; I, a One-horned Ambassador, always one-horned, come from his Royal," etc.

When his neighbor has gone on, he must add diamond eyes to the eagle—each player must add something to the eagle—and he must say he comes from his One-horned Majesty, instead of his Royal Majesty.

By this time a good many of the party will be well horned; and as every horn incurs a forfeit, the game may cease until they are redeemed. Sometimes the ambassador becomes seven or eight-horned before the game is over.

My Lady's Toilet

Each having taken the name of some article of dress, chairs are placed for all the party but one, so as to leave one chair too few. They all sit down but one, who is called the "Lady's Maid," and stands in the center. She then calls out "My lady's up and wants her shoes," when the one who has taken that

name jumps up and calls "Shoes!" sitting down directly. If any one does not rise as soon as called, a forfeit is incurred. Sometimes she says, "My lady wants her whole toilet," then every one must jump up and change chairs, and as there is a chair too few, of course it occasions a scramble, and whoever is left standing must be lady's maid, and call to the others as before.

Fox and Geese

There must be an even number of persons in this game. A circle is formed, the players standing two by two, so that those who are on the outside each have one person in front of them; these are called the Geese, and there must be some space left between the couples, to allow the one who is chased to run in and out of the circle. Two must be left out, one a Goose, and the other the Fox. The Fox is to catch the Goose not belonging to the circle. The Goose may run around and also within the circle but the Fox is not allowed to pass within. When the Goose who is pursued places himself before one of the couples composing the circle, there will necessarily be three in the row, and as this is against the rule, the outside one of that three immediately becomes liable to be caught instead of the other, and must endeavor to avoid the pursuit of the Fox by darting within the circle and placing himself before some one of the players. It is the object of the Fox to catch the player who makes the third one of a row, and it is the object of each Goose to avoid the third place. The Fox can only touch the Goose as he stands the third in a row, or before he succeeds in escaping to a place of safety. If the Goose is touched by the Fox while in the position of third one in a row, or if touched in passing from this third place to one of safety, he becomes the Fox instead, and the other becomes a Goose again. The amusement of this game depends upon the spirit and animation with which it is conducted. Great rapidity of movement is necessary, especially when the Fox is a very active one, who will endeavor to dart upon the outside Goose in sudden and unexpected ways.

Fly-Feather

The company sits in as small a circle as possible without crowding each other, and with a sheet stretched in the midst of them, held tightly under each chin.

Somebody takes a small downy feather—any pillow will furnish one—and lets it float in the air, giving it a puff with his breath.

The person toward whom it descends must likewise blow it up and away, for if it falls upon him, or he allows it to fall upon the sheet, he pays a forfeit.

A Good Fat Hen

The leader begins by saying, "A good fat hen," which is repeated by everybody around the room. He then says: "Two ducks and a good fat hen," which is likewise repeated. Then: "Three plump partridges, two ducks and a good fat hen," which again goes the rounds. And so on until, by adding one object at a time, the following is produced:

"Ten sacrificed monkeys on a catamaran floating, Nine Mesopotamian mares with their manes and tails in good order, Eight transmogrified priests in their pulpits preaching, Seven piggy-wiggies in a rye field rooting, Six screaming squirrels in a crab-tree screeching, Five gray geese in a green field grazing, Four hares headless, Three plump partridges, Two ducks and a good fat hen."

Whoever fails to repeat correctly this heterogeneous accumulation is dropped from the game.

The Cushion-Dance

A hassock is placed end upward in the middle of the floor, round which the players form a circle with hands joined, having first divided into two equal parties. The adversaries, facing each other, begin by dancing round the hassock a few times;

then suddenly one side tries to pull the other forward, so as to force one of their number to touch the hassock, and to upset it. The struggle that necessarily ensues is a source of great fun, causing even more merriment to spectators than to the players themselves. At last, in spite of the utmost dexterity, down goes the hassock or cushion, whichever it may be. Some one's foot is sure to touch it before very long, when the unfortunate individual is dismissed from the circle, and compelled to pay a forfeit.

Hands Up, or Up Jenkins

The company seat themselves around a table, the opposite sides being opponents. Each side chooses a captain. The captain on one side conceals a piece of money (a silver quarter is best) in one hand. Holding up both hands, he asks the other side which of the hands it is in. If the other side guess aright the quarter is passed over, and they begin the game as follows: All the hands of that side are hidden under the table while the quarter is given to one of the number. The captain on the other side calls, "Hands up!" or, "Up, Jenkins!" Immediately the closed hands of all the party are held high, arms being vertical. They are held in this position while the opposing party view them. The captain then calls, "Down, Jenkins!" Every hand comes down flat on the table with open palms. The opposing party then try to locate the quarter, the side assisting their captain to guess. If the guess is right the quarter is passed over to the other side, but if the guess is wrong all the hands that are on the table are counted and noted for a score, and the quarter is retained. The same thing is gone over again until the money is located and passed over. The side trying to gain the quarter can, instead of locating it immediately, request certain ones to take off their hands, which makes fewer counts against them in case of failure to locate. But if they require certain hands to remove, and the money is under them, the hands remaining are counted against them, and the quarter is still retained until the other side locates it correctly. The side having the largest score, of course, wins the game.

A Peanut Gathering

As the title of this game suggests, the object is to gather peanuts which have been hidden in every available nook and corner, in crevices of sofas and chairs, under bric-à-brac, on mantels and behind doors, etc. Each hunter is provided with a bag which is made with a piece of tape across the middle of the top, on which his name is written. As the peanuts are found they are placed in the bags. When it is thought that the hunting has continued long enough, the hunters are recalled to the room from which they started, and the contents of the bags are counted by a committee appointed for the purpose, and a prize is awarded to the hunter having the largest number of peanuts.

Bean-Bags

Make twelve or sixteen bags six inches square of bed-ticking or heavy canvas and loosely fill them with beans which have been previously washed and dried to remove all dust. With these can be played a variety of games, the two most interesting of which are as follows:

I

Appoint two leaders, who choose sides, arranging the sides in lines facing each other, with a small table at each end of each line.

The bean-bags being equally divided, each leader deposits his share upon the table nearest him. Then at a given signal, seizing one bag at a time with one hand, with the other he starts them down the line, each player passing them to the next until they reach the last, who places them as fast as received upon the table next him.

When all the bags have reached this table, the last player, seizing each in turn, sends them back up the line to the leader, who again deposits them upon his table.

Whichever side first succeeds in passing all of the bags down

the line and back, wins the round. It takes five rounds to make a game, the side winning three out of the five being successful.

The bags must be passed as rapidly as possible, and every one must touch the end table before being returned.

If a bag falls to the ground it is best to leave it where it falls until all the others are down the line, when it may be quickly picked up and passed on with little loss of time. But if in his excitement a player stoops at once to pick it up, he will cause a delay in passing the remaining bags, which invariably creates much confusion and loss of time.

II

Have a board three feet long and two feet wide, elevated at one end by another board to an angle of thirty degrees, and having, some six inches from the top, an opening, about five inches square. Station this board at one end of a long room and divide the company equally.

Eight of the bean-bags are all that are required.

The leader of one side begins. Standing at a suitable distance from the board, he endeavors to throw the bags, one at a time, through the square opening. Every bag that reaches the goal counts ten, every one that lodges upon the board five, and every one that falls to the ground outside of the board a loss of ten.

Suppose A to have put two bags through the opening (twenty) and two upon the board (ten)—that is a gain of thirty—but the other four bags falling to the ground makes a loss of forty, so his real score is a loss of ten.

B puts four through the opening (forty), three upon the board (fifteen), and one upon the ground (minus ten), which gives him a gain of forty-five.

The sides play alternately, and after three rounds for each, the scores, which have been carefully kept by one member of the party, are balanced, and the side having the greatest gain is declared the winner.

A prize is often given for the highest individual score.

The Bag of Luck

The "Bag of Luck" is a decorated paper bag suspended in a doorway at a convenient height; the children, blindfolded, are given three trials to break it with pretty ribbon-wound wands provided for the purpose. These sticks are given afterward as souvenirs of the evening. The child who succeeds in making the first hole in the bag is entitled to a prize, but all share its contents. It is usually filled with confectionery, but flowers may be substituted when candy is considered objectionable.

Going to Jerusalem

One person goes to the piano, while the others arrange in a line as many chairs, less one, as there are players; the chairs alternately facing opposite directions.

Then as the pianist begins to play the others commence marching around the line of chairs, keeping time to the music.

When this suddenly ceases, everybody tries to sit down, but as there is one less chair than players, somebody is left standing and must remain out of the game.

Then another chair is removed and the march continued, until the chairs decrease to one and the players to two. Whichever of these succeeds in seating himself as the music stops, has won the game.

A CHILDREN'S PARTY

From a Painting by H. Schwiering.

HOME AMUSEMENTS

Toys and Toy Games

An Æolian Harp

THIS can be made on a long, thin, pine box, about four or six inches deep. Fasten to each end of the box little bridges, like those on a violin, and stretch across them thin strings of catgut. At one end fasten the strings to the box itself, and at the other to screw pins. By this means the strings can be tightened or loosened at will. Place the harp in a current of air, and very sweet soft tunes may be obtained.

Animated Serpent

Take a piece of cardboard, firm, but not too thick, and draw upon it the form of a coiled-up serpent. Carefully cut out the serpent, going round and round until you reach the tip of its tail. Paint it green and gold in stripes, fasten a thread through the tail, and suspend it from the mantel-piece, or wherever there is a current of air, and it will twist and writhe as though it were alive.

The Dancing Highlanders

Get an old glove and cut the first two fingers down to the second joint, slip the glove on to the hand, on the two bare fingers put a pair of doll's socks, the one for the first finger being padded in the toe so as to make the finger as long as the second finger. The tips cut from the gloves should be used as shoes.

You must have previously cut out of cardboard the upper part of a Highlander's figure, painted the face, and dressed it in

a kilt. This must be fastened to the glove either with glue, or with stitching, in such a manner that the fingers appear like the Highlander's legs. The figure can then be made to dance jigs and cut capers in a very funny manner.

The Cork Dancer

Cut out the head and bust of a figure in cork; run four stout bristles into this so that it will stand upright. Paint the face, put on a cap and dress of tissue paper, then stand it upon the sounding board of a square or grand piano and play a lively tune. The vibration will cause the figure to dance very quaintly.

Magic Flute

Take an unused cork that has neither crack nor hole in it; place it against the teeth, holding it tightly with the lips, and play upon it with the handles of two forks. An imitation of the sound of a flute will thus be produced, and simple airs can be played.

The Mocking Call

Cut a small square piece from the leaf of the common leek, lay it on a clean board, and scrape away a piece of the green, pulpy substance of the leaf, being very careful not to injure the skin.

Place this against the roof of the mouth with the skin side downwards; press it into place with the tongue, and blow between the tongue and upper teeth. With a little practice sounds of animals and birds can easily be imitated.

Shovelboard, or Shuffleboard

Take a board, or else use an unpolished table that will not suffer by a little scratching. Rule a line at each end, five inches from the end. Take eight pieces of metal or heavy counters, and give two each to four players.

It is usual to play in sides, and the counters must be marked

so that the four belonging to one side may be distinguished from the opponents'.

The counters are placed on the line at one end and, turn and turn about, first friend, then foe, push or shuffle these towards the opposite line. If the counters rest on the line, one point is counted; if they cross the line, two points are counted, and if a counter rests at the edge of the table, half on, half off, it counts three.

The counters which do not cross the line, or which fall off, count no points. Twenty-one points is the limit for the game.

Ring the Nail

Drive a number of nails into a board, taking care that a nail in the center is very much taller than the rest. This is called the King. Some small rings are now required, brass curtain rings answer the purpose very well. Each player has so many rings to throw with, and must try to throw them over the nails. For every successful cast five is counted, unless the King is ringed, when twenty is counted.

Skipjack

Skipjack is made from the wishbone of a fowl. Clean it well and fix two pieces of strong elastic or cat-gut to the two arms. These must be well twisted before being made fast. Then insert a piece of stick in the center of the twisted strings, pull the long end of the stick backwards, fasten it to the pointed arch of the wishbone with a piece of cobbler's wax, place the toy on the ground, stick downward, and very soon the wax will give and "Jack" will begin to skip.

A Sucker

Cut a round piece of leather and bore a small hole in the center. Through this hole pass a string with a knot at one end sufficiently large to prevent the string running through. Soak the leather thoroughly, then press it against the flat surface of

some object you wish to lift. When all the air has been excluded you will find the object can easily be lifted by means of the sucker.

Jackstraws, or Jerk-Straws, and Spillikins

This game may be played with straws about three inches long, but thin slips of wood of the same length are far superior, not being so liable to break. Forty or fifty of these slips are required of three inches, and three or four of six inches in length; they should all be rounded at one end, and pointed at the other. Some of these jackstraws are styled King, Queen, Bishop, etc., and should be distinguished from the others by dipping both ends of the straw in red paint for the King, and one end for the Queen; the Bishop should differ in color, and he may be painted black; the variations may also be made by putting little touches of wax on them instead of colors; these distinguished straws have different values assigned to them—as, for instance, four for the King, three for the Queen, and two for the Bishop. One player should take up all the jackstraws in a bundle, and holding them at a little height from the table, let them fall down in a confused heap on it; each player must then try alternately to take away a jackstraw from the heap without moving any of the others, and this is generally very easy to accomplish at the first, for the top straws are mostly unconnected with the rest, but as the players proceed it requires some tact to jerk them out, with the help of a "pointer," or piece of wood made pointed for the purpose. The player who, at the entire removal of the heap, has the greatest number of straws, wins the game. Should any of the straws while being removed shake the others, they must be put back into the heap again. It is usual in some places, instead of each player removing a straw alternately, for one to continue lifting up the straws until he happens to shake one, when another player takes his turn until he in like manner fails, when another tries his fortune; and so the game continues, until all the straws are withdrawn.

Spillikins is a game founded on that of jerk-straws, the rules for playing it being precisely the same. The spillikins are

made of thin pieces of ivory cut into different forms, some being like spears, others saws, boat hooks, etc.; of some of the patterns there are duplicates, while of others only one. Each pattern has a value assigned to it, the lowest being five, and the highest forty; the numbers do not run in regular succession—as five, six, seven, eight—but irregularly, as five, sixteen, twenty-five. Hooks, made of bone, are employed instead of pointers.

The Cutwater

The Cutwater is a circular piece of sheet lead, or tin, notched like a saw round the edge, and having two holes pierced in it at some distance from each other, through which is passed a piece of string, the two ends being afterward tied together. To set the cutwater in action the doubled string must be alternately pulled and slackened. Every time the string is relaxed the disk revolves in consequence of the impetus it has acquired from the previous pull, and every time the string is tightened it whirls round in an opposite direction, as the doubled string is then untwisted. If the edge of this toy be dipped in water, it may be made to sprinkle the bystanders and the player, hence its name of "Cutwater."

HOME AMUSEMENTS

Tricks

The Height of a Hat

VERY few people have any idea of the real height of a gentleman's high hat, as you will easily discover if you show one to the company. After they have viewed the hat, put it out of the room, and ask those present to mark what they suppose to be the height of it on the wall.

When this has been done, bring in the hat again, and you will find that nearly every one is absurdly out in his attempt.

To Suspend a Needle in the Air

Place a magnet on a stand in order to raise it a little above the level of the table.

Then bring a small sewing-needle containing some thread close to the magnet, and, to prevent the needle attaching itself thereto, keep hold of the end of the thread.

The needle in endeavoring to fly to the magnet and being prevented by the thread, will remain suspended in mid-air.

The Dancing Egg

Get a hard-boiled egg, and place it on the reverse side of a smooth polished plate or bread-platter. If you now turn the plate round while holding it in a horizontal position, the egg, which is in the middle of it, will turn round also, and as the pace is quickened, the egg will move more and more quickly, until it stands up on one end and spins round like a top. In order to be quite sure that the experiment will succeed, you should keep the egg upright, while it is being boiled, so that the inside may be hardened in the proper position.

The Magic Thread

Soak a piece of thread in a solution of salt or alum (of course, your audience must not know you have done this). When dry, borrow a very light ring, and fix it to the thread. Apply the thread to the flame of a candle: it will burn to ashes, but will still support the ring.

The Swimming Needles

There are several ways of making a needle float on the surface of the water.

The simplest way is to place a piece of tissue-paper on the water and lay the needle on it: the paper soon becomes soaked with water, and sinks to the bottom, while the needle is left floating on the top.

Another method is to hang the needle in two slings made of threads, which must be carefully drawn away as soon as the needle floats.

You can also make the needle float by simply holding it in your fingers and laying it on the water. This, however, requires a very steady hand.

If you magnetize a sewing-needle by rubbing it on a fairly strong magnet, and float it on the water, it will make an extremely sensitive compass, and if you place two needles on the water at the same time, you will see them slowly approach each other until they float side by side; that is, if they do not strike together so heavily as to cause them to sink.

The Obstinate Cork

Take a small cork, and ask some one to blow it into a fairly large-sized ordinary bottle that has a neck.

This seems to be quite an easy matter.

The one who tries it will probably blow as hard as possible upon the little cork; but, instead of going into the bottle, as expected, it will simply fall down.

The harder the puffs or blows, the more obstinate the cork will appear to be; and even if the effect of blowing gently be tried, it will be of no use; the cork will not go into the bottle, much to the amusement of those who are watching.

The reason why the cork will not go in is this:

The bottle being already full of air, when the cork is blown, more air will be forced into the bottle, and consequently the air inside will be greatly compressed, and will simply force the cork back.

The following is a simple way of overcoming the difficulty:

Instead of trying to force the cork through the compressed air in the bottle, just the contrary should be tried, that is—some of the air should be sucked out of the bottle; this being done, the bottle will become partly emptied, and when the outside air rushes in to fill up the empty space, it will carry the cork with it to the bottom of the bottle.

How to Light a Candle Without Touching It

Having allowed a candle to burn till it has a long snuff, blow it out suddenly. A wreath of smoke will ascend into the air. Now if a lighted match is put to the smoke at a distance of three or four inches from the wick, the fire will run down the cloud, and relight the candle.

The Vanishing Dime

Stick a small piece of white wax on the nail of the middle finger of your right hand, taking care that no one sees you do it.

Then place a dime in the palm of your hand, and tell your audience that you can make it vanish at the word of command.

You then close your hand so that the dime sticks to the waxed nail. Blow on your hand and make magic passes, and cry "Dime, begone!" Open your hand so quickly that no one will see the dime stuck to the back of your nail, and show your empty hand. To make the dime reappear, you merely close your hand again, and rub the dime into your palm.

The Force of a Water-Drop

Get a match, and make a notch in the middle of it, bend it so as to form an acute angle, and place it over the mouth of a bottle.

Now place a small coin on the match, and ask anyone to get the coin into the bottle without touching either the bottle or the match.

This is very easy to do. Dip your finger in a glass of water, hold it over the place where the match is notched, and let one or two drops fall on this point. The force of the water will cause the sides of the angle to move apart, and the opening thus becomes large enough to let the coin fall into the bottle.

The Dancing Pea

For this trick, take a piece, two or three inches long, of the stem of a clay tobacco pipe, taking care that *one* end is quite even; with a knife or file, work the hole at the even end larger, so as to form a little cup. Choose the roundest pea you can find, run two small pins crosswise through it, put the point of one in the cup of the pipe and blow softly through the other end of the pipe, throwing back your head while you blow, so that you can hold the pipe in an upright position over your mouth.

The pea will rise, fall, and dance in its cup, according to the degree of force you use in blowing, but you must take care not to blow too hard, or you may blow it away altogether.

The Coin Trick

Take a coin in each hand, and stretch out your arms as far apart as you can. Then tell your audience that you will make both coins pass into one hand without bringing your hands together.

This is easily done by placing one coin upon the table and then turning your body round until the hand with the other

coin comes to where it lies. You can then easily pick the coin up, and both will be in one hand, while your arms are still widely extended.

To Light a Snowball with a Match

Roll a snowball and put it on a plate. While rolling, contrive to slip a piece of camphor into the top of it. The camphor must be about the size and shape of a chestnut, and it must be pushed into the soft snow so as to be invisible—the smaller end uppermost, to which the match should be applied.

The Mysterious Ball

This seems to be a plain wooden ball with a hole bored in its center, through which a string is passed. The ball will move lightly up and down this cord, but let some one who knows the trick take the string in his hands, and it becomes quite a different matter; the ball will move quickly, or slowly, at command, and, if told to do so, will stand still until ordered to move on again.

The reason for this peculiar behavior is that inside the ball there are two holes, one of which is quite straight, while the other is curved, and turns out of the straight hole.

It is through this curved passage that the cord is passed, and you can easily see that to regulate the movements of the ball, it is only necessary to hold the string more or less tightly. If you hold the cord perfectly tight, the ball will not be able to move at all. The ball can be purchased at any toy-store.

The Wonderful Pendulum

If you fill a wine-glass with water and place a thick piece of paper over it so that no air can get in, you will find that you can turn the glass upside down without spilling a drop of water, because the pressure of the air on the outside will keep the paper from falling off. It is on this principle that the present pendulum is to be made.

Take a piece of cardboard larger than the mouth of the glass; pass a cord through a small hole in the center of the card, and fasten it by means of a knot on the under side, then carefully cover the hole with wax, so that no air may get in.

Place your cardboard over the glass full of water, and by making a loop in the end of the cord, you can hang the glass from a hook in the ceiling without any fear of its falling off. In order to make sure that no air can get into the glass, it is wise to smear the rim with tallow before laying the cardboard on.

Chinese Shadows

Here is a simple way of making shadow pictures. Place a candle on the table, and fix a piece of white paper on the wall at the same height from the ground as the light is. Now place some non-transparent object, as for instance, a large book, between the candle and the paper, and on one side of the table place a mirror so that it will reflect the light of the candle on to the paper on the wall.

If you now put little cardboard figures between the candle and the mirror, a shadow will be thrown on the white paper, and you can move your figures about just as you please.

The Game of Shadows

For this game you require a white sheet to be hung up at the end of the room. Then the "shadow-makers" take up their places on low stools behind the sheet; there must be only one lamp in the room, which should be placed about six or seven feet behind the "shadow-makers." Then the "shadow-makers" drape themselves with shawls, or anything handy, and take their places so that their shadows are thrown upon the sheet. They must of course try to disguise themselves, so that the "shadow-seekers" may not be able to guess their identity.

By loosening the hair and letting it fall over the face, a girl may appear like a man with a beard; bending the finger over the nose gives one a very queer-looking hooked nose in the shadow, and entirely alters the appearance of the face. Covering one-

self up in a sheet and then extending the arms, gives one the appearance of a large bat.

As soon as a "shadow-maker's" identity has been guessed, he must take his place as a "shadow-seeker," and the one who guessed him becomes a "shadow-maker." The penalty of a glance behind on the part of the "shadow-seeker" is to pay a forfeit.

Living Shadows

In order to make these, you must stand in the corner of the room, near a mirror. Let some one hold a light behind you, so that the shadow of your head and shoulders will be thrown upon the wall, and also so that the reflected light from the mirror will fall at exactly the same spot as the shadow of your head.

If the mirror is now covered with a piece of thick paper, from which two eyes, a nose, and a mouth are cut out, a strange effect will be produced. In order to make the shadow still more lifelike, cut out two pieces of paper, fasten one over the mirror, and move the other over it. In this way the eyes and mouth of the shadow may be made to move.

To Guess the Two Ends of a Line of Dominoes

For this trick a whole set of dominoes is required, the performer taking care to hide one of the set *not* a double in his pocket. The remaining dominoes should be well shuffled, and placed according to the ordinary rules of domino games, and the performer undertakes to tell, without seeing them, the two numbers forming the extremes of the line, set during his absence from the room.

The numbers on the extreme ends of the domino line will be exactly the same as the numbers on the domino which the performer has in his pocket.

If he is asked to repeat the trick he should be sure to change the hidden domino, or he may chance to be found out.

The Feather-Catch

Ask one of your audience to stand upon a chair, and then tell him you will bring him "down upon a feather."

When some one has taken up his position on a chair, pretend to examine carefully the best methods of lifting him, then when every one's curiosity is aroused, produce a feather, point to the down, and say, "See, I have brought you *down* upon a feather."

The Nut-Catch

Tell your audience you will show them that which neither they nor any one else ever saw before, and which no one will ever see again. After every one has tried to guess what this can be, produce a nut from your pocket, crack it, show the kernel, and ask if any one has ever seen it before; then eat the kernel, and ask if any one will ever see it again.

Clicking Pennies

Blindfold a person. Now take two pennies between the first finger and thumb of the right hand, insert the first finger of the left hand in such a way that when withdrawn the pennies will make a clicking sound. Make this sound in certain positions and the blindfolded person will be unable to tell you from which direction it proceeds.

For instance, if the clicking noise is made at the side of the head the one who is blindfolded will probably be able to at once detect the position of the pennies.

But draw an imaginary line through the head as though it were to be cut in halves straight between the eyes and through nose and chin, then click the pennies at any point on this imaginary line and the person on whom the trick is played will probably guess wrongly at each attempt. He will think the clicking proceeds from the back of his head instead of the front.

Lord Dundreary's Method of Proving he had Eleven Fingers

Begin counting the fingers of both hands—1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Then count backwards, touching them: 10, 9, 8, 7, 6, on one hand; hold up the other hand and say, "and five are eleven."

The Lame Lamplighters

Two boys kneel down opposite one another, each resting on one knee, and holding the other leg off the ground; a lighted candle is placed in the hand of one of them, and a candle not lighted is given to the other; the latter then tries to light his candle from that of the former.

The Stooping Stretch

Chalk a line on the floor, and place the outer edge of the right foot on it, and at a little distance behind the right foot, put the left heel on the line. Then take a piece of chalk in your right hand, bend down and pass the right hand between your legs and under the right knee, and chalk a line on the floor, as far from the former line as you possibly can, yet not so far but that you can easily recover yourself without touching the ground with your hands, or removing your feet from the line. Your knee and body may project beyond the chalked line, provided you keep your feet properly placed.

The Palm-Spring

Stand at a little distance from a wall, with your face toward it, and lean forward until you are able to place the palm of your hand quite flat on the wall; you must then take a spring from the hand, and recover your upright position, without moving either of your feet. It is better to practise it first with the feet at a little distance only from the wall, increasing the space gradually.

Trial of the Thumb

Place the inside of the thumb on the edge of a table, taking care that neither of the fingers nor the palm of the hand touch it, next move your feet as far back as you possibly can, and then, taking a spring from the thumb, recover your standing position, without shifting your feet forward. The table should be a heavy one, and not upon castors, or the other end should be placed against a wall, else in springing back you would in all probability push it away and fall upon your hands and knees. It greatly facilitates the spring if you rock yourself to and fro three or four times before you take it; and it is best to begin as in the "palm-spring," with the feet at a little distance from the table, increasing the "trial of the thumb" by degrees.

Tumble-Down Dick

A strong, long-backed old-fashioned chair is the best adapted for this feat. Place the chair down on the floor, front legs down, and put a small piece of money at the end or else about the middle of the back. Next kneel on the back legs of the chair, and take hold with both hands of the sides of the legs near the seat rail; then bend down and endeavor to touch the back of the chair with your face, and take up the piece of money; you must be careful that you do not fall forwards, or allow the top of the chair to touch the ground. The position of the hands may be altered, either higher up or lower down the back of the chair, as may be necessary.

To Take a Chair from Under You without Falling

In order to perform this feat, you must lie along on three chairs. Throw up your chest, keep your shoulders down, and your limbs as stiff as you possibly can; then take the center chair from under your body, carry it over and place it again under your body on the opposite side. Although this at first sight appears difficult, yet in reality it is very easy; it is well, however,

to have a chair of a rather lighter construction for the middle one, as you are thereby enabled to do it with less strain upon the muscles of the body and arm.

Prostrate and Perpendicular

Cross your arms on your body, lie down on your back, and then get up again, without using either your elbows or hands in doing so.

Knuckle Down

This is a very good feat. Place the toes against a line chalked on the floor, kneel down and get up again without using the hands, or moving the feet from the line.

The Tantalus Trick

Desire a player to stand with his back close to the wall, then place a piece of money on the floor, at a little distance in front of him, and tell him he shall have it if he can pick it up without moving his heels from the wall. Although at first sight it appears very easy to do this, it will be found impossible, as in bending, a part of the body must necessarily go back beyond the heels, which is of course prevented by the wall.

HOME AMUSEMENTS

Puzzles and Conundrums

Diamond Puzzle

THE Diamond Puzzle is to select a name of a person or thing the letters of which will arrange themselves in diamond shape in this way: ROBERT BURNS.

The 18th letter in the alphabet.
Diminutive of Robert.
A beautiful fur.
Retaliation.
Persons who effect changes for the better.
A well-known Scotch poet.
Beautiful little wild flowers.
A state of emptiness.
Tapestry.
An industrious little insect.
A consonant.

The solutions must be given to the person who is to guess the name, and from it they must find out the Diamond Puzzle. It will be found that the central letters read downwards or horizontally will spell the name chosen, as in the "Robert Burns" puzzle.

Name Puzzles

(*a*) Add an "l" to a lady's name, and your teeth will chatter as you sit beside her. What is her name?
(*b*) What letter will make a lady fit for restraint?
(*c*) Which two will make a chatting lady very dull?
(*d*) Add one letter and remove another, and who becomes a beauty?
(*e*) Take two letters away, and what lady becomes very painful?
(*f*) Who shows bad behavior when half of her name is lost?
(*g*) Take away her first letter, and place her last elsewhere, and she remains what she was before. What is her name?
(*h*) Take away two letters from each end of a lady's name, and you make a martyr of her. Who is she?
Halve the lady mentioned, and she becomes an inhabitant of the desert. Her name, please?
(*i*) Add ourselves to the end of a lady's name, and she becomes a village famous in Bible story. What is her name?
(*j*) Take away the three last letters from a lady's name, and you make her a sacred song. What can it be?

Answers.

(*a*) Alice—all ice.
(*b*) Violet—violent.
(*c*) Rose—proser.
(*d*) Ellen—belle.
(*e*) Rachel—ache.
(*f*) Gertrude—rude.
(*g*) Bertha—earth.
(*h*) Arabella—Abel—Arab.
(*i*) Emma—Emmaus.
(*j*) Caroline—carol.

Word-Puzzles

(*a*) Name an English word containing eight syllables.
(*b*) Name an English word in which the letter "i" occurs five times.
(*c*) Name at least three English words, each of which contains all the vowels, including the "y."

Answers.—(*a*) Incomprehensibility; (*b*) Invisibility; (*c*) Revolutionary; Elocutionary; Unquestionably.

Hidden Words

Give each of the players paper and pencil, and tell them to describe a number of words, the initial letters of which will form a word they must guess. Each player in turn does this, then reads his riddles aloud, while the others guess.

Example:

My first is a very cruel Roman Emperor . . . . Nero.
My second is one of Longfellow's heroines . . . Evangeline.
My third is the king of beasts . . . . . Lion.
My fourth is a bird of flight . . . . . Swallow.
My fifth is a favorite fruit . . . . . Orange.
My sixth is a very secluded religious woman. . . Nun.
My whole is a hero, dear to every British heart. .
NELSON.

Conundrums

Why is life the greatest of all conundrums? Because we must all give it up.

Which is swifter, heat or cold? Heat, because you can catch cold.

Why are dudes no longer imported into this country from England? Because a Yankee dude'll do (Yankee doodle doo).

Where was paper currency spoken of first in the Bible? Where the dove left the ark and brought a green back.

How many wives is a man lawfully entitled to by the English Prayer-book? Sixteen: Four richer, four poorer, four better, four worse.

Why was the giant Goliath very much astonished when David hit him with a stone? Because such a thing had never entered his head before.

What became of Lot when his wife was turned into a pillar of salt? He took a fresh one.

What is the center of gravity? The letter V.

What three letters turn a girl into a woman? A-g-e.

Although great wealth is said to harden the heart, what is every millionaire sure to be? A capital fellow.

What belongs to yourself, and is used by your friends more than by yourself? Your name.

When is a soldier like an old toper? When he re-treats.

Why is a policeman like a rainbow? Because he rarely appears until the storm is over.

What is the difference between a milkmaid and a swallow? The milkmaid skims the milk, the swallow skims the water.

Why is a man's face shaved in January like a celebrated fur? Because it's a chin-chilly.

What is that which was born without a soul, lived and got a soul, but died without a soul? The whale that swallowed Jonah.

When is a doctor most annoyed? When he is out of patients.

Why is a poor acquaintance better than a rich one? A friend in need is a friend indeed.

What is there remarkable about a bee? Why, ordinarily it has but little to say, yet generally carries its point.

Why is the first chicken of a brood like the mainmast of a ship? Because it's a little ahead of the main hatch.

How many persons can a deaf and dumb man tickle? He can jest-tickle-eight (gesticulate).

What is the easiest way to keep water out of the house? Omit to pay your water-tax.

What is it that is queer about flowers? They shoot before they have pistils.

What prescription is best for a poet? A composing draught.

What is worse than raining cats and dogs? Hailing omnibuses.

Why is an umbrella like a pancake? Because it is seldom seen after Lent.

On what day of the year do women talk the least? The shortest day.

What is that which every living person has seen, but will never see again? Yesterday.

What is the difference between dead soldiers and repaired garments? The former are dead men, and the latter are mended (dead).

Why, when you paint a man's portrait, may you be described

as stepping into his shoes? Because you make his feet yours (features).

Why may a beggar wear a very short coat? Because it will be long enough before he gets another.

Which is the more valuable, a five-dollar note or five gold dollars? The note, because when you put it in your pocket you double it, and when you take it out again you see it increases.

What is the difference between the Prince of Wales and the water in a fountain? One is heir to the throne, the other thrown to the air.

Why is a pretty young lady like a wagon-wheel? Because she is surrounded by felloes (fellows).

When is it dangerous to enter a church? When there is a canon in the reading-desk, a great gun in the pulpit, and a bishop charges the congregation.

What is the most awkward time for a train to start? 12.50, as it's ten to one if you catch it.

Why can negroes be safely trusted with secrets? Because they are sure to keep dark.

Why is a camel a very pugnacious animal? Because he always has his back up.

Which are the two smallest things mentioned in the Bible? The widow's mite and the wicked flee.

What is the difference between Niagara Falls and Queen Elizabeth? One is a wonder, the other is a Tudor.

Why is it easy to break into an old man's house? Because his gate (gait) is broken and his locks are few.

What word of only three syllables combines in it twenty-six letters? Alphabet.

What man mentioned in the Bible had no father? Joshua, the son of Nun.

When will there be but twenty-five letters in the alphabet? When U and I are one.

Why is it impossible for a swell who lisps to believe in the existence of young ladies? Because he calls every miss a mith (myth).

What was Joan of Arc made of? Maid of Orléans.

Why are your eyes like friends separated by the ocean? Because they correspond but never meet.

Why is a lady who faints in a public place like a good intention? Because she needs carrying out.

What is the brightest idea in the world? Your eye, dear.

What animal drops from the clouds? The rain, dear (reindeer).

I went out walking one day and met three beggars; to the first I gave ten cents, to the second I also gave ten cents, and to the third I gave but five—what time of day was it? A quarter to three.

What is that which by losing an eye has nothing left but a nose? Noise.

Why is a hen immortal? Because her son never sets.

What is that which is full of holes and yet holds water? A sponge.

How is it that Methuselah was the oldest man when he died before his father? His father was translated.

What is the oldest table in the world? The multiplication table.

Which river is the coldest? The Isis (ice is).

Why are cats like unskilful surgeons? Because they mew till late (mutilate) and destroy patience (patients).

Why is it almost certain that Shakespeare was a broker? Because no other man has furnished so many stock quotations.

Why was Eve not afraid of the measles? Because she'd Adam (had 'em).

Why is a professional thief very comfortable? Because he usually takes things so easy.

When is a man obliged to keep his word? When no one will take it.

Why is an attractive woman like a successful gambler? Because she has such winning ways.

Who first introduced salt meat into the navy? Noah, when he took Ham into the ark.

Why are two young ladies kissing each other an emblem of Christianity? Because they are doing unto each other as they would that men should do unto them.

What was the difference between Joan of Arc and Noah's ark? One was Maid of Orléans, the other was made of wood.

Why would it be very appropriate for a man named Benjamin to marry a girl named Annie? Because he would be Bennie-fitted and she Annie-mated.

How many soft-boiled eggs could the giant Goliath eat on an empty stomach? One, after which his stomach was not empty.

Why is a baker a most improvident person? Because he is continually selling that which he kneads himself.

What is it we all frequently say we will do and no one has ever yet done? Stop a minute.

Which nation produces the most marriages? Fascination.

When is a horse like a house? When he has blinds on.

Why is a bridegroom often more expensive than a bride? Because the bride is given away, but the bridegroom is often sold.

Why is divinity the easiest of all professions? Because it is easier to preach than to practice.

When is love deformed? When it is all on one side.

What is the difference between a butcher and a flirt? One kills to dress, and the other dresses to kill.

Who had the first entrance into a theater? Joseph, when he was taken from the family circle and put into the pit.

Why is A like a honeysuckle? Because a B follows it.

Why is modesty the strongest characteristic of a watch? Because it always keeps its hands before its face, and runs down its own works.

What two animals carried the least into the ark? The fox and cock, because they carried only a brush and comb between them.

Who are the two largest ladies in the United States? Miss Ouri and Mrs. Sippi (Missouri and Mississippi).

What key in music would make a good officer? A sharp major.

What is the keynote to good manners? B natural.

Why is a stupid fellow like G sharp? Because he is A flat.

In what place did the cock crow so loud that all the world heard him? In the ark.

When did Moses sleep five in a bed? When he slept with his forefathers.

Why is it more dangerous to go out in the spring than any other time of the year? Because in the spring the grass has blades, the flowers have pistils, the leaves shoot, and the bulrushes out.

What is the difference between a hill and a pill? One is hard to get up, the other is hard to get down.

A man and a goose once went up in a balloon together, the balloon burst and they landed on a church steeple, how did the man get down? Plucked the goose.

Who was the greatest orator spoken of in the Bible? Samson, because he brought the house down filled with his enemies.

Why does a Russian soldier wear brass buttons on his coat, and an Austrian soldier wear steel ones? To keep his coat buttoned.

What is the difference between an old penny and a new dime? Nine cents.

Which is the best way to make a coat last? To make the trousers and vest first.

When were walking-sticks first mentioned in the Bible? When Eve presented Adam with a little Cain (cane).

Why does a cat look on first one side and then another when she enters a room? Because she can't look on both sides at the same time.

Why is Philadelphia more subject to earthquakes than any other city? Because she is a Quaker city.

In what liquid does the Queen of Spain take her medicine? In cider (side her).

Who was the first woman spoken of in the Bible? Genesis (Jennis Sis).

Why do tailors make very ardent lovers? Because they press their suits.

What would contain all the snuff in the world? No one nose (knows).

What is the first thing a man sets in his garden? His foot.

When may bread be said to be alive? When it has a little Indian in it.

Why does a bachelor who has a counterfeit half-dollar passed on him want to get married? To get a better half.

Why does a sculptor die a most horrible death? Because he makes faces and busts.

Why are washerwomen great flirts? Because they wring men's bosoms.

Why is a married man like a fire? Because he provokes his wife by going out at night.

What is the difference between a young lady and a mouse? One charms the he's, the other harms the cheese.

What is the difference between a gardener and a Chinaman? One keeps the lawn wet, the other keeps the lawn dry (laundry).

Why is a man who makes pens a wicked man? Because he makes men steel (steal) pens and then says they do write (right).

Who is the greatest chicken-killer spoken of in Shakespeare? Macbeth, because he did murder most foul.

Spell "Adam's Express Company" with three letters. E-v-e.

What three great writers' names might you think of if you were watching a house burn down? Dickens, Howitt, Burns.

If you were invited out to dinner and on sitting down to the table saw nothing but a beet, what would you say? "That beet's all."

When is charity like a top? When it begins to hum.

Why is a man sometimes like dough? Not because a woman needs (kneads) him, but because he is hard to get off of her hands.

At what time of day was Adam created? A little before Eve.

If a bear were to go into a dry goods store, what would he want? He would want muzzlin'.

Why is B like a hot fire? Because it makes oil Boil.

Why was the first day of Adam's life the longest? Because it had no Eve.

Why is a washerwoman like a navigator? Because she spreads her sheets, crosses the line, and goes from pole to pole.

Why is an author the queerest animal in the world? Because his tale comes out of his head.

Why is it that a tailor won't attend to business? Because he is always cutting out.

Why was Noah like a hungry cat? Because he went forty days and forty nights without finding Ararat.

When are we all artists? When we draw a long face.

Why are watch-dogs bigger by night than by day? Because they are let out at night and taken in in the morning.

When is a tradesman above his business? When he lives over his shop.

Which is the liveliest city in the world? Berlin; because it's always on the Spree.

Why is a water-lily like a whale? Because they both come to the surface to blow.

Why is a shoemaker the most industrious of men? Because he works to the last.

Why is scooping out a turnip a noisy process? Because it makes it hollow.

What motive led to the invention of railroads? The locomotive.

Why are deaf people like Dutch cheeses? Because you can't make them here (hear.)

When is the best time to get a fresh egg at sea? When the ship lays to.

Who was the first whistler? The wind.

What tune did he whistle? "Over the hills and far away."

Why need a traveler never starve in the desert? Because of the sand which is (sandwiches) there.

Why is a little man like a good book? Because he is often looked over.

Why is a pig in a parlor like a house on fire? Because the sooner it is put out the better.

What is the difference between a soldier and a bombshell? One goes to war, the other goes to pieces.

Why is it dangerous to sleep in a train? Because every train runs over all the sleepers on the line.

When does a farmer double up a sheep without hurting it? When he folds it.

What lives upon its own substance and dies when it has devoured itself? A candle.

Why is a dog biting his tail like a good manager? Because he makes both ends meet.

Which is the left side of a plum pudding? That which is not eaten.

What letter of the alphabet is necessary to make a shoe? The last.

Why is a fishmonger never generous? Because his business makes him sell fish (selfish).

What is that which works when it plays and plays when it works? A fountain.

Why are fowls the most economical things a farmer can keep? Because for every grain they give a peck.

If a man who is carrying a dozen lamps drops one, what does he become? A lamp lighter.

Why is a spider a good correspondent? Because he drops a line at every post.

Why is a watch like a river? Because it doesn't run long without winding.

What is that which flies high, flies low, has no feet, and yet wears shoes? Dust.

When has a man four hands? When he doubles his fists.

What is the difference between a schoolmaster and an engine-driver? One minds the train and the other trains the mind.

A man had twenty sick (six) sheep, and one died: how many were left? 19.

Which is the best day for making a pancake? Friday.

Which is the smallest bridge in the world? The bridge of your nose.

What four letters would frighten a thief? O I C U.

Which is easier to spell—fiddle-de-dee or fiddle-de-dum? Fiddle-de-dee, because it is spelt with more "e's."

Why are weary people like carriage-wheels? Because they are tired.

An old woman in a red cloak was passing a field in which a goat was feeding. What strange transformation suddenly took place? The goat turned to butter (butt her), and the woman into a scarlet runner.

Which bird can lift the heaviest weights? The crane.

Why is a wise man like a pin? He has a head and comes to a point.

Why may carpenters reasonably believe there is no such thing as stone? Because they never saw it.

Which is the only way that a leopard can change his spots? By going from one spot to another.

When is a tall man a little short? When he hasn't quite enough cash.

Why is a watch the most difficult thing to steal? Because it must be taken off its guard.

Why is there never anybody at home in a convent? Because it is an (n)uninhabited place.

Why is shoemaking the easiest of trades? Because the boots are always soled before they are made.

Why is it probable that beer was made in the Ark? Because the kangaroo went in with hops, and the bear was always bruin.

Why is C like a schoolmistress? Because it forms lasses into classes.

What is that which never asks any questions and yet requires many answers? The street-door.

Which is the longest word in the English language? Smiles; because there is a mile between the first and last letters.

What is that which happens twice in a moment and not once in a thousand years? The letter M.

What sea would a man most like to be in on a wet day? A dry attic (Adriatic).

Why is coffee like an axe with a dull edge? Because it must be ground before it is used.

What is the difference between a bottle of medicine and a troublesome boy? One is to be well shaken before taken, and the other is to be taken and then shaken.

Why did William Tell shudder when he shot the apple from his son's head? Because it was an arrow escape for his child.

What is that which the more you take from it the larger it grows? A hole.

Why should a man always wear a watch when he travels in a waterless desert? Because every watch has a spring in it.

Of what trade is the sun? A tanner.

What relation is a doormat to a door? Step-fa(r)ther.

What is that which you cannot hold ten minutes, although it is as light as a feather? Your breath.

What is the worst weather for rats and mice? When it rains cats and dogs.

When are two apples alike? When pared.

What is the difference between a blind man and a sailor in prison? One cannot see to go and the other cannot go to sea.

Acting Charades and Little Plays

The "Band-Box" Charade

Scene 1: *A Street*

THIS can be made by placing a row of chairs with open backs near the wall facing the audience; a child is stationed behind each chair, and, looking through the open back, pretends to be looking out of a window.

BAND

1st Child (behind chair).—Oh! dear, how dull our street always is. I declare nothing nice ever comes this way.

2nd Child.—No, I quite agree with you. Why, I haven't seen a "Punch and Judy" for *months*. I wish my mother would go and live in another street.

3rd Child.—Never mind, let us go out and have a game.

(Enter five or six children—or a lesser number, if more convenient—carrying toy musical instruments.)

1st Child.—Hurrah! Here comes a German Band. Come along, children; let's go and listen to it.

(The band groups itself at the end of the street, and the children stand round. After tuning up, the band begins to play.)

2nd Child.—Now, Mary Jane, we can dance. I'll dance with you.

3rd Child.—No, *I* want to dance with Mary Jane.

1st Child.—I don't want to dance at all.

2nd Child.—You must.

3rd Child.—Yes, you must.

(Band ceases playing and one of the bandsmen comes round for money.)

1st Child.—I haven't any money.

2nd Child.—But we haven't begun to dance yet.

Bandsman.—You shouldn't have been so long arguing then. Surely you'll give the band a penny, after all the pretty music it has played?

1st Child.—I won't.

2nd Child.—*I* won't.

3rd Child.—And *I* won't.

Bandsman.—Well, you *are* mean. Come along. (Beckoning to the rest of the band.) We'll go, and it will be a long time before we come down *this* street again.

BOX

Scene 2: A Room

Tommy (hopping about the room, waving a letter in his hand.)—Hurrah! hurrah! Uncle Dick is coming. Hurrah! hurrah! (Enter Tommy's brother and sister and Papa and Mamma.)

Papa.—What's the matter, Tommy?

Tommy.—Uncle Dick has written to say he is coming to spend Christmas with us, and he is bringing me a Christmas box.

Mamma.—How kind of him! But be sure you are careful not to offend him, Tommy. He is rather a touchy old gentleman.

Sister.—I wonder what it will be, Tommy.

Brother.—I hope it will be a set of cricket things, and then we can play cricket in the summer.

Tommy.—Oh! yes, I hope it will be, but whatever it is, it is sure to be something nice.

(Begins hopping about again. Enter Uncle Dick, a very old gentleman with a gouty foot. Tommy does not see him and goes banging into him, treading on his gouty foot.)

Uncle Dick.—Oh! oh! oh! oh, my toe!

Tommy.—Oh! Never mind your toe! Where's my Christmas box?

Uncle Dick.—Your Christmas box, you young scamp! Think of my toe.

Tommy.—Please, Uncle, I'm very sorry, but I do so want to know what you have brought me for a Christmas box.

Uncle Dick (roaring).—Here's your Christmas box, and may it teach you to be more careful in future. (Boxes Tommy's ears.)

BAND-BOX

Scene 3: Milliner's Shop

Mistress (to new apprentice).—Now, Mary, you must take Lady Fashion's new bonnet home, and be sure you wait to hear if her ladyship approves of it.

Mary.—Yes, madam, and what shall I say if she doesn't?

Mistress.—Oh! you must listen to what she has to say and then answer: "Very good, your ladyship; the alterations shall be made." Now, take the bonnet and go. (Mary takes the bonnet and prepares to start.) You don't mean to say you are going to take it like that?

Mary.—Why not, madam?

Mistress.—You must wrap it up, of course.

(Mistress busies herself with other bonnets while Mary wraps up the bonnet in a newspaper.)

Mary.—Is that right, madam?

Mistress.—Good gracious! no; the idea of taking home her ladyship's bonnet in a newspaper. You must put it in a band-box with some nice soft paper. Here, give the bonnet to me and I will pack it up.

(Mistress packs up the bonnet and gives the box to Mary, who goes off stage.)

Mistress.—Well, I'm sure. I hope that girl will make no more mistakes, but really she is too trying for anything, and I'm afraid she will never make a good milliner. Fancy a milliner who doesn't know the use of a band-box! Ha! ha! ha! Oh! it is too funny for anything.

Exit, laughing.

Here is a list of words which will divide easily into charade words:

Brides-maids	Key-hole	Sweet-heart
Hand-some	Pat-riot	Fox-glove

Mad-cap	Rail-way	Nose-gay
Sea-side	Cur-tail	Turn-key

Port-man-teau (toe)
In-no-cent
Hand-i(I)-craft
A-bun-dance
Car-pen-try
In-do-lent

THE FAIRIES' LESSON

A Little Play in Three Scenes

CHARACTERS

Fairy Queen
Tricksy . . . .
Puck . . . . . } *Subjects of Fairy Queen*
Sprite . . . . .
Jack
Jack's Mother
Fairies . . . . } (*As many as there are children to take the parts.*)

SCENE I

Forest Glade

(*Curtain rises, and discloses a fairy dance. At the end of dance, enter* Fairy Queen. Fairies *divide into two rows, between which the* Queen *passes to her flowery throne.*)

F. Queen.—Dear little subjects, once more I am in your midst. For three weary days and nights I have wandered far from you on my travels through the world, but now I am safe at home again, and oh! how glad I am! Oh!——(*Yawns.*)

Tricksy.—Your Majesty is tired. Shall we sing you to sleep?

F. Queen.—Not yet, good Tricksy. First I must tell you all that I have done while I was absent from you, and then I

must hear how you have occupied yourselves in my absence. (PUCK *presents a goblet to the* QUEEN, *which she accepts with a smile.*) Thanks, my ever thoughtful Puck. (*Drinks and hands the cup to* PUCK *again.*)

SPRITE.—And now is your Majesty sufficiently rested to tell us of your travels?

F. QUEEN.—Three nights ago, a moonbeam told me of a little maid, who lives far, far from here, and who, she said, deserved the best gifts we fairies could bestow. For she was always good and kind to the poor dumb creatures round her, and once little Gretel had given all the pennies that she had saved for Christmas-time, to save a poor little kitten, which some boys were ill-treating.

SPRITE.—And your Majesty went to reward her?

F. QUEEN.—Yes. I found her asleep in bed, with a little furry ball curled up beside her. I kissed her on each cheek and left two dimples there; I opened the door of her soft little heart and left a sunbeam within; and then I gently touched her eyes so that the world should always look fair and bright to her. These were the best gifts I had to bestow, and, having seen her smile in her sleep, I knew my spells were working and came home. And now, good Puck, tell me, how have you passed the time in my absence?

PUCK.—One day I watched two little children feeding the birds, and as I lay hidden in the heart of a rose, I saw a little bird fall from its nest. "They will catch it and shut it up in a cage," I said; but, no: they lifted it carefully and went into the house. Presently I saw them at an upper window. They leaned out until they could reach the nest under the eaves, and then they placed the birdie gently in its old home. When they were out in the woods that day, I put on my squirrel's robe and ran quickly up the nut-trees, and as they passed I shook the trees, and showers of ripe nuts fell about their feet.

F. QUEEN.—That was well done, dear Puck. And now, my pretty Sprite and little Tricksy, what have you to tell?

(TRICKSY *and* SPRITE *look very sorrowful.*)

TRICKSY.—Alas! ours is a sad, sad tale.

SPRITE.—Yes, your Majesty, for we have found a little boy who is just as thoughtless and unkind to the dumb creatures round him as the little maid you told us of was kind. He is not *really* a cruel boy, but he does not always think.

F. QUEEN.—Then he must be taught a lesson at once. Fairy subjects, fly to this little boy's home and take away from him all these creatures he treats so badly.

FAIRIES.—We go.

(*Exeunt all but* FAIRY QUEEN, PUCK, SPRITE, *and* TRICKSY.)

F. QUEEN.—Now, Puck and Tricksy, I need you to help me weave my spells; but Sprite must away and whisper in this little boy's ear as he sleeps.

(*Curtain falls.*)

SCENE II

INTERIOR OF COTTAGE

(*Empty cage in window. Table laid for breakfast—bread and water.* JACK'S MOTHER *is busy sweeping. Enter* JACK.)

JACK.—Oh, dear! I am so tired. (*Yawns, and stretches himself.*)

MOTHER.—Tired? Why, you've only just got up, you lazy boy. I've been downstairs a couple of hours or more, and I think a great boy like you might get up and help your Mother a bit, instead of lying in bed sleeping. But there, you always were a thoughtless boy, Jack.

JACK.—Oh! please, Mother, don't scold me, for I feel wretched enough now. I've had such a terrible night, full of dreadful dreams. I thought a whole troop of little people were sitting on my pillow, pulling my hair and teasing me, and then crying out: "That's what you did to Towser! that's what you did to Muff!"

MOTHER.—Ah! you did tease those poor animals dreadfully. I don't wonder they ran away.

JACK.—Ran away! what do you mean?

MOTHER.—Mean? Why, what I say, of course. I haven't seen either of them this morning. I suppose you were teasing them last night and they've run away.

JACK.—I daresay I shall find Towser waiting for me outside; but now, Mother, give me my breakfast or I shall be late to work.

MOTHER.—Help yourself; your breakfast is there on the table. I've had mine long ago. (*Goes on sweeping.*)

JACK.—There's nothing but bread and water. I want some butter and milk.

MOTHER.—Then you'll *have* to want, Jack, for *I* can't give you any. I suppose you forgot to fetch Daisy home last night, or else you must have left the cow-shed door open, for she's gone and I can't find her anywhere. So there's no milk this morning, and we're out of butter, and what's more, if Daisy doesn't come back we shall have to do without it in future, for *I* can't afford to buy it at thirty cents a pound. (JACK *takes a drink of water and makes a wry face, cuts a hunch of bread, picks up his cap and turns to go out, but pauses on his way to the door, seeing the empty cage.*)

JACK.—Why, Mother, Dick's gone!

MOTHER.—Yes, poor bird, and I'm glad of it; as often as not you forgot to feed him, and I'm sure sometimes I've thought I would set him free.

JACK.—Did you let him go then, Mother?

MOTHER.—No; I don't know who opened the door, unless we've had a visit from the fairies.

JACK.—Nonsense! But there! I must be off. (*Exit* JACK. MOTHER *begins to put the breakfast things away, humming, "Oh, dear! what can the matter be?" suddenly stops and screams.*)

MOTHER.—Oh! how it frightened me. A mouse ran right across my foot. Ah! there it is again. (*Jumps upon a chair.*) We shall be overrun with rats and mice now that Muff has run away. Ah! (*screams again, upsets chair, and begins running round room and making dabs at an imaginary mouse with her broom. In the midst of the uproar* JACK *enters, crying.*)

JACK.—Boo-hoo! boo-hoo! Oh, dear! what shall I do?

(MOTHER, *still holding her petticoats carefully together, stands still to look at* JACK.)

MOTHER.—Why, Jack, what *is* the matter, and what are you here for at this time of day, when you ought to be at work?

JACK.—Oh, dear! Oh, dear! it's all because I've lost Towser. The sheep scattered and I couldn't collect them without him, and master came up and was very angry, and said I wasn't a bit of use and could go home. It was no good asking him to wait until I'd found Towser, for he saw Tom Kindheart and engaged him on the spot, and his dog soon fetched the sheep in.

(MOTHER *sits down and begins to cry.*)

MOTHER.—(*Sobbing.*) Whatever shall we do now you've lost your place? We were pretty comfortable before, but now there'll be no wages coming in, and Daisy lost—how we shall get through the winter I can't think! Oh, dear! oh, dear! I wish you had been kinder to the animals when we had them.

JACK.—So do I, Mother. I know what it is to do without them now. What with losing my place on account of Towser, and no milk for breakfast, and the cottage seeming so dull now Dick isn't here to sing us his cheery song, and——

MOTHER.—(*Interrupting.*) Rats and mice running all over the place because there's no cat to keep them away.

JACK.—Well! I only wish they'd all come back. I'd never treat them badly again.

(*Bird is heard singing outside. This can easily be done with a penny warbler.*)

MOTHER.—Why, there's Dick, I do declare. Run, Jack and see!

(JACK *goes off, and returns with a stuffed canary or toy bird on his finger, which he puts in cage.*)

JACK.—Pretty Dick, pretty Dick. Oh! how glad I am to see you. (*Noise of barking heard, cat mews;* JACK *goes to door and returns with puss in his arms; dog runs in.*) Good dog! poor puss! Here, Mother, take pussy. (*Places cat on his* MOTHER'S *lap and pats dog.*)

MOTHER.—Listen, Jack: I believe I can hear Daisy.

(*Both listen, sound off stage of cow mooing.* JACK *looks out of window.*)

JACK.—Yes, Mother, there she is; I'll run and get her a feed and

some water. Oh! *how* good I'll be to them all in future! I've learned my lesson, and I'll never tease a dumb creature again.

(*Curtain falls.*)

SCENE III

FOREST GLADE (AS BEFORE)

(FAIRIES *dancing.* FAIRY QUEEN *advances at the end of dance,* PUCK, SPRITE, *and* TRICKSY *close behind her, rest of* FAIRIES *grouped behind.* FAIRY QUEEN *addresses audience.*)

F. QUEEN.

Our play is ended, now that Jack's been taught
To treat dumb creatures as all children ought.
True friends they are, if we but treat them well;
Grateful for kindness, as their eyes will tell:
Willing to render service free to all
Whom, in their own dumb way, they "Master" call.
The Fairies' Lesson over, now we'll say—
Good-by, dear friends, until another day.

(*Curtain falls.*)

THE DISCONTENTED WOODMAN

IN ONE ACT

CHARACTERS

THE WOODMAN. HIS WIFE. HIS BOY AND GIRL.
THE WOOD SPRITE. THE WOOD FAIRY.

Enter WOODMAN, *walking across the stage in shirt-sleeves, ragged trousers, and slouched hat, with a hatchet in one hand. He begins hacking away at a log. A* FAIRY *hidden from the* WOODMAN'S *sight sings:—*

Woodman, spare that tree,
Touch not a single bough,
In youth it sheltered me
And I'll protect it now.

My heartstrings round thee cling,
Close as thy bark, old friend,
Here shall the wild bird sing,
And still thy branches bend.
Old tree, the storm still brave,
And Woodman, leave the spot,
While I've a hand to save,
Thy axe shall harm it not.

WOODMAN (*Stopping work and mopping his forehead*).—The sun is pretty high, it must be time for dinner. Ah, here it comes!

(*Enter his* WIFE *and* TWO CHILDREN.)

WOODMAN'S WIFE.—Well, husband, are you ready for a bite and a drink? It's very hot to-day.

GIRL.—Oh, father, we have just seen such a pretty squirrel, and when we went after him he just turned and looked at us.

BOY.—I should like to get him for you, sister. He was such a pretty fellow.

WOODMAN.—Well, well! Can't you stop chattering and let me have my dinner? It's hard to be kept waiting, after such a long walk and a lot of work.

WOODMAN'S WIFE.—Wait a minute, husband, all in good time.

WOODMAN.—What have you?

WOODMAN'S WIFE.—A hunch of nice brown bread and a piece of cheese fit for a king.

WOODMAN.—Fit for a king, indeed, pretty poor fare for a hard worker. Is that the best you can do? Cheese and cold tea indeed (*muttering to himself*).

WOODMAN'S WIFE (*cheerfully*).—Well, if grumbling's all the thanks I get, we'd best go. Come, children. A better mind to you, husband.

(*Exit* WIFE *and* CHILDREN.)

WOODMAN (*sitting down heavily on log, eating his bread and cheese*).—Ah me, it's a weary world. All that walk, and only this at the end of it. Now, if I only had a tasty sausage or some strawberry jam it would be different. Look at neighbor Jones, what a fine house he has. I wish I were rich.

(*A tremendous clap makes him jump so that the bread falls out*

of his hand, and when he looks up after stooping to get it, he sees before him a tiny man, dressed in red from top to toe.)

WOOD SPRITE.—Your wish shall be granted, my good fellow (*with a jaunty strut, clasping a wooden sword in his hand*), on condition that you tell no one whence your riches come.

WOODMAN.—That I can safely promise.

WOOD SPRITE (*laughing elfishly*).—Don't be too sure. You may live to repent your words. However, in a nest over yonder you will find a tiny egg; if ever your riches get you into trouble, break it, and I shall appear. Now you can go home and need work no more.

(*Exit* WOOD SPRITE, *dancing and twirling gaily.*)

WOODMAN (*rubbing his eyes*).—Have I been dreaming? Anyhow, I'll go and look for the egg. (*Goes and looks, and returns with a small egg in his hand.*) Here it is, sure enough, and so home I'm going to see if the rest is as true. (*As he goes he puts his hand in his pocket and pulls it out again full of money.*)

FAIRY *comes forward and sings:*—

"Mid pleasures and palaces, where'er I may roam,
Be it ever so humble, there's no place like home,
A charm from the skies seems to hallow us there,
Which, seek through the world, is ne'er met with elsewhere.
An exile from home, splendor dazzles in vain,
O, give me my lowly thatched cottage again,
The birds singing gaily that came at my call,
Give me them—and the peace of mind, dearer than all.

INTERLUDE

(*Enter* WOODMAN *looking very ill at ease in a fine suit of clothes, a top hat, large collar and cuffs, and top boots.*)

WOODMAN.—These things are very uncomfortable, and yet Belinda insists upon my wearing them; she says I must now I'm rich. Anyhow, I'll take these cuffs and collar and coat off now. (*Takes them off carefully, and then, heaving a sigh of relief, looks around in a weary way as he hears a noise.*)

WOOD FAIRY *sings:*—

I'd be a butterfly born in a bower,
Where roses and lilies and violets meet,
Roving forever from flower to flower,
And kissing all buds that are pretty and sweet.

I'd never languish for riches or power,
I'd never sigh to see slaves at my feet,
I'd be a butterfly, born in a bower,
Kissing all buds that are pretty and sweet.
Those who have wealth must be watchful and wary,
Power, alas, nought but poverty brings;
I'd be a butterfly, sportive and airy,
Rock'd in a rose when the nightingale sings.

(*Enter* WOODMAN'S WIFE, *very fashionably dressed.*)

WOODMAN'S WIFE.—Here's a pretty to-do, just because you won't tell people where you got your riches. They think you're not honest, and next you'll be taken up for having goods in your possession you can't account for.

WOODMAN (*wearily*).—My dear, I told you that if I mentioned our benefactor the riches would vanish. I'm sure I wish they would. Say another word and they shall.

(*Enter the* CHILDREN, *quarreling over some toy.*)

BOY.—I tell you you can't have it; it's mine. I bought it with my own money.

GIRL.—But I saw it first and said I was going to buy it. It's too bad.

WOODMAN'S WIFE.—Do leave off quarreling, children.

WOODMAN.—Yes, look at them. Two happier, more contented little creatures never lived while we were poor; and as for you, my dear, you never found fault with me then. But (*with an air of determination*) I'll put an end to it. (*He takes the egg out of his pocket and breaks it; in an instant the* WOOD SPRITE *runs on to the stage gaily.*)

WOOD SPRITE.—You see, I was right. Well, you've tried riches, and now you'll be contented because you have found out that wealth does not always bring happiness. Let us have a dance.

(*He flourishes his sword, the piano strikes up a Sir Roger de Coverley* [*Virginia Reel*]. *The* WOODMAN *and his* WIFE *and* TWO CHILDREN *join him and the play finishes with the good old country dance.*)

(*Curtain falls.*)

THE PRINCESS AND THE SWINEHERD

FROM HANS CHRISTIAN ANDERSEN

A Play in One Act

CHARACTERS

The Emperor. The Princess.
The Swineherd, who is really The Prince.
Attendants.

STAGE PROPERTIES

Scene I—Four or five chairs, rugs, golden ball, two silver caskets, rose-bush.

Suggestion—Cover ball with gold paper. Caskets, two boxes covered with silver paper. The rose-bush must be real, if possible.

Scene II—Front of hut, iron pot, wooden stool, bundles.

Suggestion—The front part of the hut can be made with curtains hung over a large screen.

SCENE I—The Emperor's Palace

(*The hall in the palace. Very little furniture; chairs, scattered untidily, here and there, one of them overturned: the rug or carpet is rumpled up. Entrances, LEFT and RIGHT near back of stage. When the curtain rises the* Princess *is discovered playing at ball with four or five* Maids of Honor. Princess *to LEFT at front of the stage;* Maids *placed at intervals round the room. They throw a golden ball from one to the other. The* Princess *throws;* Third Maid of Honor *misses the catch.*)

The Princess.—Oh, you stupid, stupid thing! That is the third time you have missed your throw.

THIRD MAID (*muttering*).—It wasn't straight.

THE PRINCESS (*sharply*).—What did you say? Of course it was straight; Princesses always throw straight. (*To the others*) Don't they?

THE OTHERS.—Oh yes! Yes! (*To the* THIRD MAID) How can you say such things?

THE PRINCESS.—Now don't stand chattering there; begin again, and remember, after this, the first who misses shan't play any more. (*They throw again; the* PRINCESS *misses.*)

THE PRINCESS (*angrily*).—There! That was your fault; you can't throw straight any of you, and after all, it's a very silly game.

(*Enter* EMPEROR, *RIGHT entrance. He wears a long embroidered dressing-gown, bedroom slippers down at the heel, and a golden crown, which being a little too big, slips down over one ear.*)

EMPEROR (*fussily.*)—What is all this about? Dear, dear! Playing at ball again, are you? And what a mess you have made! Look at those chairs . . . and the rug . . . and your hair. . . . My dear daughter, you are not fit to be seen; go and tidy yourself directly; there is a handsome young Prince coming to see you.

(*The* MAIDS OF HONOR *bustle about putting things straight.*)

THE PRINCESS (*carelessly tossing the ball and catching it again*).—A Prince? Who is he, and what is he coming to see me for?

THE EMPEROR.—He lives in the next kingdom, and he is coming to ask you to marry him.

THE PRINCESS.—Why! That Prince? I shall certainly not marry *him*, and if he comes I shan't see him.

EMPEROR (*crossly*).—You are a naughty, tiresome girl, and it's time you were married. I am tired of your tantrums and hoity-toity ways. This is the sixth prince you have sent away.

THE PRINCESS.—Well, they were none of them good enough; one had too big a nose, and another couldn't speak without gobbling like a turkey, and the rest were as stupid as owls, but this one is the worst of all.

THE EMPEROR.—He is very handsome, my love.

THE PRINCESS (*tossing her head*).—I don't care! His kingdom is such a little one, and his palace isn't a palace at all, only a plain, ordinary castle with not more than a hundred servants in it, and he doesn't wear a crown. (Do put yours straight, Papa.) Besides, I don't want to get married.

THE EMPEROR (*a little angrily*).—But *I* wish you to. . . .

THE PRINCESS (*stamping her foot*).—And I don't wish to.

THE EMPEROR (*with a big sigh*).—Oh dear! Oh dear! What would the poor dear Empress say if she were alive!

(*A knock at the door. Enter by LEFT, two* SERVANTS *with a silver casket or box.*)

THE EMPEROR (*rubbing his hands joyfully*).—Now we shall see if this won't make you change your mind. This is a present for you, from the young Prince, my love.

THE PRINCESS (*clapping her hands*).—A present! Oh, if it should be a nice little pussy-cat! I want that most of all. (*dancing round impatiently*). Open it! Oh, do open it quickly!

THE EMPEROR.—Gently! Gently! You nearly trod on my toes just now.

(*The* MEN *open the casket, showing a rose-bush with one rose in bloom.*)

ONE MAID OF HONOR.—Oh, what a sweet pink color!

ANOTHER.—So delicate!

ANOTHER.—And how prettily it is formed!

THE EMPEROR.—It is more than pretty, it is charming . . . so poetic!

THE PRINCESS (*touching the leaves*).—O Papa! It isn't anything made at all: it is a natural flower—a common thing—there are heaps like that in the garden.

THE ATTENDANT.—May it please your Highness, this rose-bush is not like other roses. It was taken from the grave of the Prince's father; it only blossoms once in every five years, and its scent is so sweet that, whoever smells it, forgets all care and sorrow in a moment.

THE PRINCESS.—I haven't any cares or sorrows, so you can take it away again; I don't want it, and I don't believe it's anything

but a common garden plant. You can tell the Prince that I won't marry him; and if he comes to see me he can go away again, for I won't see him. Now you can go! I am tired of silly presents and princes. (*Exit* SERVANTS *with casket.*)

THE EMPEROR.—You are a very rude girl!

THE PRINCESS (*catching him by the hands and making him dance*).—No, I'm not. . . . You are only pretending to be cross, you dear old Papa!

THE EMPEROR.—Stop! Stop! You take my breath away!

THE PRINCESS (*obeying*).—Very well; you see what a good daughter I am! I do exactly what you tell me. There! (*pushing him into chair.*) Sit down and I will make you tidy! (*putting his crown straight, and looking at him, head on one side.*) You are really very handsome, you know, Papa, when you don't look cross. (*to the* MAIDS) Don't you think so?

THE MAIDS (*in chorus*).—Yes! Yes! He is really very handsome!

THE PRINCESS.—There! You see, they all think as I do!

(*A knock; enter two other* SERVANTS *with silver casket.*)

THE EMPEROR.—Why! Here's another present for you, my dear. Let us see what this is. It may be something more to your liking.

THE PRINCESS.—No! No! Wait, if it is another rose I shall send it back at once.

THE SERVANT.—Your Highness, this is a nightingale that our Prince has sent you: it sings more beautifully than any other bird in the world.

THE PRINCESS.—What is it made of?

THE SERVANT.—Made of . . . ?

THE PRINCESS.—Yes, what is it made of, stupid? Gold or silver or diamonds or what?

THE SERVANT.—Your Highness, this is a real nightingale.

THE PRINCESS (*shrilly*).—What! An ugly brown thing with feathers and a beak?

THE SERVANT.—It sings most beautifully.

THE PRINCESS (*angrily*).—No, no! Take it away; I won't have it.

THE EMPEROR.—Let us hear it once, my love.

THE PRINCESS (*stamping her foot*).—Take it away *at once!* And tell the Prince he needn't send me any more presents like that. A gold bird or a silver one that you can wind up would be much nicer. (*more angrily still.*) What are you staring at? Take it away at once, or I shall *scream.*

THE EMPEROR.—My dear child, pray calm yourself! (*To the* SERVANTS) Take it away, I beg of you: the Princess is not very well to-day. (*Exit* SERVANTS.)

THE PRINCESS (*crossly*).—Nonsense, Papa, there is nothing the matter with me. (*another knock.*) Oh! If that is another present from the Prince, it shan't come in.

(*Enter* PRINCE *disguised as* SWINEHERD. *His face is stained with brown and smudged with black. His clothes are ragged and old.*)

THE PRINCE.—Good day to you, my lord the Emperor! Can you give me work to do in the palace?

THE EMPEROR (*stroking his beard*).—Why . . . yes. . . . Hum! That is lucky! I want some one to take care of the pigs, for we have a great many of them. Yes, you shall be appointed Imperial Swineherd.

THE PRINCE.—Good . . . er . . I mean . . . thank you, your Majesty; I have been looking for work for a long time.

THE PRINCESS (*to the* MAIDS).—That is why he has such a dirty face, I suppose.

THE MAIDS.—And look at his clothes. . . . Ugh!

THE EMPEROR.—There is a little hut, close to the pig-sties: you can have that for a house if you like.

THE PRINCE.—Thank you, that will suit me very well. I want somewhere to work.

THE PRINCESS.—What do you work at, Swineherd?

THE PRINCE.—Sometimes I make things that pretty princesses like to buy; rattles and toys, and magic pots and pans, and musical boxes.

THE PRINCESS.—Well, we shall see: if you make pretty things I shall certainly buy them, but you don't look as if you could do anything except take care of pigs. I hope you wash your hands before you work.

THE EMPEROR.—My love! My love! You are too forward. Run away now and play; the rain has stopped, and the garden will be looking pretty. Swineherd, you may go to your work.

THE PRINCE.—Thank you, your Majesty. (*exit LEFT.*)

THE PRINCESS (*calling after him*).—I shall come and see your pretty things to-morrow, Swineherd!

(*She picks up ball, throws it at the* EMPEROR, *hitting him, and runs out RIGHT, laughing, followed by* MAIDS.)

THE EMPEROR (*with a big sigh, rubbing his head*).—It is certainly high time she was married!

(*Curtain falls.*)

SCENE II—OUTSIDE THE SWINEHERD'S HUT

(*Entrances, LEFT and RIGHT. When the curtain rises the* PRINCE *is discovered sitting on an old stool in the doorway of the hut. He is polishing a small iron pot or pan.*)

THE PRINCE.—There's a good day's work for you! (*looking at the pot.*) Aha! my fine, my delicate Princess, you will have to pay for this. I can't sell such valuable goods for nothing. But what proud ways and looks she has! she must be humbled. My castle is not big enough to hold such a grand lady. . . . Well, porridge-pot (*holding up pot*), she shall pay a hundred kisses for you, neither more nor less, and then we shall see what we shall see: a good many things can happen to princes in disguise. Dear! (*with a sigh*) it is a pity she is so spoilt: she would make me a fine wife and a pretty one too.

THE PRINCESS (*off the stage*).—Come along! Quickly now, this way! I want to see what the creature has made to-day.

(*The* PRINCE *starts whistling, and rubbing the pot. Enter* PRINCESS *followed by* MAIDS OF HONOR. *They stand in a group, watching: the* PRINCE *takes no notice, but seems busy whistling and working.*)

THE PRINCESS (*after a pause*).—Swineherd!

(*The* PRINCE *starts, looks up, and then begins working again.*)

THE PRINCESS (*more sharply*).—Swineherd! Don't you know who is talking to you?

THE MAIDS (*in chorus*).—He has not any manners!

THE PRINCESS (*going nearer*).—What have you there?

THE PRINCE.—A porridge-pot, your Highness. (*whistles and rubs again*).

THE PRINCESS (*disappointed*).—A porridge-pot! What a stupid thing! Have you not a musical box? (*angrily.*) Stop whistling this moment, and answer me: I can't stand near nasty pig-sties for ever.

THE PRINCE.—This is all I have made to-day, Princess, but if you will wait a moment I shall show you what it can do. (*goes into hut, coming back again quickly with a jug of very hot water which he pours into the pot.*)

THE PRINCESS.—What can a silly old porridge-pot do?

THE PRINCE (*placing it on a stool*).—You will see, if you come close and put your finger on the edge of it. (*The* PRINCESS *obeys, holding up her long skirt and stepping daintily.*)

THE PRINCESS (*with her finger on the pot*).—Oh! Delightful! Listen, all of you! The Chamberlain is having cutlets for dinner to-day: the Treasurer, French soup (I always thought he was a stingy thing): the Court Herald, eggs and bacon and radishes and tea. . . .

THE MAIDS (*in chorus, clapping hands*).—Delightful! Charming! How do you know, dear Princess?

THE PRINCESS.—The pot tells me. The Tailor is having roast beef and Yorkshire pudding: the Cobbler, ham sandwiches and . . . Oh what a lovely pot!

THE MAIDS (*putting their fingers on*).—The Emperor will have bread and milk and honey for supper: the Chamberlain . . .

THE PRINCESS (*interrupting*).—Yes, yes, I know. Oh, and listen, the pot is singing now. Hush! Ah! that is my piece too; I play it with one finger (*dancing round in time and singing*)

Tra la la la la la . . . . . .

THE PRINCE.—It sings much louder if it is put on the fire.

THE PRINCESS.—I must have it for my own, that is very certain

THE MAIDS.—Yes, yes!

THE PRINCESS.—What will you take for it, Swineherd?

THE PRINCE.—A hundred kisses from your Highness is my price.

THE PRINCESS.—That is absurd: you are out of your senses. (*walks away followed by the* MAIDS. *The* PRINCE *takes up the pot as if to enter the hut with it. He whistles same tune as the pot.*)

THE PRINCESS (*hearing it and coming back*).—I will give you my gold ball for it (PRINCE *shakes his head*), and my golden casket, and my ring with the rubies.

THE PRINCE.—A hundred kisses.

THE PRINCESS (*as if thinking aloud*).—Well, I suppose I must be kind to the poor; I am the Emperor's daughter. (*To the* PRINCE) I will give you ten kisses, and you may take the rest from the ladies of the Court.

THE MAIDS.—No, no, we should not like that at all.

THE PRINCESS (*sharply*).—What are you grumbling at? If I can kiss him, surely you can.

THE PRINCE.—A hundred kisses from the Princess or I keep the pot.

THE PRINCESS.—No, you won't; I must have it. (*To the* MAIDS) Stand round me, then, and spread out your dresses so that no one may see. (*They do so. The* PRINCE *kneels.*) Now count, and be sure you count rightly.

THE MAIDS.—One, two, three, four, *etc.*

(*As the counting goes on, enter the* EMPEROR. *They are all too busy to notice him.*)

THE EMPEROR (*stopping in surprise*).—Whatever is all this noise about? What are they doing near the pig-sties? (*goes closer on tiptoe.*)

THE MAIDS.—Eighty-two, eighty-three, eighty-four, eighty-five, eighty-six.

THE EMPEROR.—What is this? Well I never! (*boxes the* PRINCESS'S *ear with his slipper.*)

THE PRINCESS (*with a cry*).—O Papa!

THE EMPEROR (*in a great rage*).—Don't call me Papa again: I won't have it. I never heard of such a thing . . . an Emperor's daughter kissing a Swineherd? Off with you both, I shall have nothing more to do with you.

THE PRINCESS (*beginning to cry*).—O Papa! I . . .

THE EMPEROR.—Not a word, Miss, not another word. If you are so fond of the Swineherd you shall marry him; I will have nothing more to do with you; you are no daughter of mine. March! March, I say!

THE PRINCESS (*crying bitterly*).—I will never do it again. . . . Oh! . . . Oh!

THE EMPEROR (*angrier than ever*).—Do it again if you like . . . a thousand times. . . . It doesn't matter to me. You shall not enter my doors again. (*To the* MAIDS) Come, all of you, and don't huddle there like scared rabbits. Follow me, and if one of you dare speak to that girl again, out you go, neck and crop! (*drives them all before him to LEFT.*)

THE PRINCESS (*running after him and catching his gown*).—Don't leave me! Oh, don't leave me!

THE EMPEROR (*pulling himself away from her*).—If you and your Swineherd are not out of here in half an hour, I shall send soldiers to chase you. (*exit.*)

THE PRINCESS (*crouching on the ground, still crying*).—Oh! . . . Oh! . . . What an unhappy girl I am! . . . If I had only married the handsome young Prince!

THE PRINCE.—Well, it is no use crying, you will have to come with me now. It serves you right: you laughed at the Prince's gifts, and yet you would kiss a common man like me for the sake of a porridge-pot.

THE PRINCESS (*stopping her sobs*).—Why? How do you know that?

THE PRINCE.—I know many things. Come, get up: we have a long way to walk before we get home.

THE PRINCESS.—I am not going home with *you*.

THE PRINCE.—You will have to: who else will take you in?

THE PRINCESS.—I don't care: I will starve, or die; I'll do anything, but I won't marry you.

THE PRINCE.—Nobody asked you to: I won't have you for my wife. Come along (*pulling her up*), you shall be my servant and clean my house and cook my dinner.

THE PRINCESS (*bursting into tears again*).—O Papa! Papa! How could you be so cruel!

THE PRINCE.—He won't hear you, however loud you cry; you have to come with me. Here, take the pot, I have other things to carry. (*puts it in her hands, enters the hut, and comes out again with package*). Now, come along, or the soldiers will chase us. (*takes her hand and pulls her out by RIGHT*).

(*Curtain falls.*)

KING ALFRED AND THE CAKES

CHARACTERS

ALFRED, KING OF ENGLAND. EARL ETHELRED.
A MINSTREL. THE NEATHERD'S WIFE.

STAGE PROPERTIES

Table, charcoal fire with stones, wooden stools three-legged preferred; bowl with dough, kitchen things.
Suggestion—For the charcoal fire make a ring of stones; put bright red tissue paper in the middle and a few charred sticks over the top. Strew the floor with straw. Have everything as poor and mean and bare as possible.

SCENE—*The inside of the Neatherd's hut in the Island of Athelney. Door LEFT corner. The rough walls are hung round with mugs, platters, pots, pans: the floor is strewn with straw: to the RIGHT a rough wooden table littered with kitchen things: to the LEFT, a charcoal fire built roughly round with stones: a wooden stool near the fire, another by the table. When the curtain rises* KING ALFRED *is discovered sitting on stool, to LEFT by the fire. He is dressed in an old, tattered, brown doublet edged with fur, sandals on his feet, and instead of stockings he wears leather straps bound round, from ankle to knee. His hair is long, reaching to shoulders: his beard rough and uncombed. The* GOOD-WIFE *stands at the*

table busily mixing some dough in a wooden bowl. She wears a coarse apron over very coarse clothes: her head is covered with a shawl, her sleeves are pushed up as far as they will go.

GOOD-WIFE (*turning the dough on to the table and kneading it*).—Now if you would eat well to-night, stranger, you had best leave off dreaming there by the fire and attend to me. These are rye-cakes for the supper. Do you hear? And they must be watched while they are baking . . . (*repeating slowly and solemnly*) watched while they are baking—(*sharply*) do you hear me?

KING ALFRED (*dreamily*).—Yes, my good dame . . . washed while they are baking. . . .

GOOD-WIFE (*turning round, hands on hips, and looking at him*). Washed! Watched, I said: I declare the fellow's half asleep! Wake up, my man, and listen to me! (*kneading dough again*). They must be watched well, for they are quick to burn . . . (*dividing the dough into four parts and making it into round cakes*) and what's more, you shall be the one to watch them for me.

KING ALFRED (*still dreamily*).—I . . .?

GOOD-WIFE.—Yes, you . . . you might as well do that as sit dreaming over the fire all day. I have enough to do as it is: there are the pigs and the hens to feed, the beasts to see to, and a-many more things besides. I cannot spare the time, although I am loath to leave my fine cakes with such a lazy fellow.

KING ALFRED.—I will watch them carefully for you, good dame.

GOOD-WIFE (*going to fire and putting the cakes carefully on the top*).—So be it. Now, look you, they must be brown and yet not too brown, and when one side is nicely done you must turn them, but carefully. So—(*showing him*).

KING ALFRED.—Yes . . . yes . . . it shall be done, never fear.

GOOD-WIFE.—But mind this, my man, they will burn if you do not take care, for the charcoal is hot. You must never take your eyes off them a moment—never a moment, do you hear? or you will go hungry this night to bed, and to-morrow and the next day. We cannot afford to waste good food in this lonely place.

KING ALFRED (*half to himself*).—Ay, it is a lonely place, and savage enough and safe enough for even me.

GOOD-WIFE (*going to the door, LEFT corner*).—Look to your work now, or it will be the worse for us all. (*Exit.*)

ALFRED (*resting his head on his hand, and speaking slowly, as if thinking aloud*).—Ay, my good dame, there you spoke true. I have more work to do than you think, and if it be not well done it will indeed be worse for us all. O England! . . . O my country! O my poor people, down-trodden by the bitter, treacherous Danes, what can I, thy King, do to save thee? Here in hiding—alone—with my brave soldiers scattered—defeated—slain . . . what can I do for thee, O my country? (*rising.*) While there is life in me, and a brain to think and a heart to beat for thee, I will never give in . . . the tide *must* turn. . . . There is a Power above that will never desert the righteous. . . . Courage . . . Courage . . . We shall conquer these foes that come only to steal our gold and our lands, our lives and our peace. England shall be freed from these robbers. (*sits down.*) . . . Oh, if ever I win back my crown and kingdom, I solemnly vow that the third part of my time I will give up to deeds of charity—the third part of my gold shall be given to the poor—the . .

GOOD-WIFE (*entering angrily, and rushing to the fire*).—They are burnt . . . they are black. . . . I smelt them burning half way down the path. Shame . . . shame on you, stranger! O the fool that I was to leave them with you! . . . O fool, fool that you were to let them burn! Look at them . . . Look at them . . . (*shaking one in his face.*) Good-for-nothing, you would rather starve than work . . . you would see good food burn and never trouble to lift a finger to save it . . . a pretty fellow, i' faith! (*a knock is heard at the door.*)

KING ALFRED.—What was that?

GOOD-WIFE (*angrier than ever*).— . . . A pretty fellow! You have eaten my food and slept under my roof for six weeks, and what do you give me in return? You burn my cakes, my good rye-cakes, till they are fit for nothing but to throw to the pigs! Oh! (*slaps him on the cheek: enter* EARL

ETHELRED, *followed by* MINSTREL). Out of this house you go this very moment! . . . I will have no more to do with you and your lazy, wasteful ways. . . .

ALFRED (*interrupting*).—Ah! At last! My friend, my friend, what news?

ETHELRED.—Good news, my Lord!

GOOD-WIFE (*open-mouthed*).—My Lord! What next, I wonder!

THE MINSTREL (*kneeling and kissing the* KING'S *hand*).—Ah! your Majesty! How good it is to find you safe and well!

GOOD-WIFE.—Your Majesty! The man's mad!

KING ALFRED.—The news! I pray you, if you love me, speak! I know nothing!

ETHELRED.—Hubba the Dane is dead!

KING ALFRED.—God be praised!

THE MINSTREL.—Their Raven Standard is taken. We have it.

ETHELRED.—Hubba grew too bold. Wales he invaded, leaving every town in flames: then came he to Devon, and there he met his fate at Kenworth Castle.

THE MINSTREL.—The Devon men were few but desperate, they determined to conquer or to die. . . .

KING ALFRED (*impatiently*).—Yes, yes!

ETHELRED.—By night they rushed on the enemy, and took them unawares. Hubba was slain, the Standard taken, and their whole army fled in breathless fear. . . .

THE MINSTREL (*triumphantly*).—'Tis said their Raven Standard brings them fortune; now they have lost it, now the tide is turned. I will make a song of it, O King! . . .

GOOD-WIFE (*very much frightened*).—King!

THE MINSTREL.—And I will sing it to thee, King, on the day when thou shalt come again to thy throne.

KING ALFRED.—Ay, the tide is turned. . . . I feel it . . . we shall conquer now. Do you, each of you, take a different path over the country and spread the news far and wide. Bid all who love England and King Alfred come swiftly and well armed to Selwood Forest.

GOOD-WIFE.—King Alfred! Burned my cakes black as cinders . . . oh, mercy . . . mercy . . . and I boxed his ears for it! . . . Woe's me! . . . woe's me! . . .

KING ALFRED (*smiling*).—This good soul hath sheltered me right nobly all these weary weeks.

GOOD-WIFE (*falling on her knees*).—Mercy, mercy, Sir King!

KING ALFRED.—'Tis I who cry to you for mercy, my good dame. I burnt your cakes; but have no fear, ye shall have a gold piece for every one, and my hearty thanks for all your kindness. (*raising her to her feet.*) I fear my dreamy ways were not much to your liking. But come, my friends, let us go, and speedily. There is no time to be lost; (*going to door*) we have each our work to do.

ETHELRED AND MINSTREL (*following*).—Ay, forward! Forward!

KING ALFRED.—To Victory! (*Exit all save* GOOD-WIFE.)

GOOD-WIFE (*at the door, watching them out of sight*).—To think of it . . . to think of it . . . (*going to table*). And I never knew . . . I never guessed . . . (*taking up a cake*). Ay, black as a cinder . . . to think of it, and I slapped him with these very fingers . . . (*in a whisper.*) Him! The King . . . our good King Alfred. (*loudly.*) God save him! . . . God give him victory over his enemies!

(*Curtain falls.*)

HOME AMUSEMENTS

Outdoor Games

The Wheelbarrow Race

THE wheelbarrows are boys on their hands and knees. They arrange themselves in a row on the lawn, with another boy standing behind each one.

When the signal to start is given, the boy who is standing takes hold of the ankles of the one in front of him and lifts his knees from the ground, causing him to walk on his hands, at the same time pushing him forward.

The pair who first get past the winning-post win the race.

Bull in the Ring

A boy is chosen to be "bull." The remainder of the players join hands and dance round him. The bull folds his arms, rushes at the circle, and tries to break through. If successful, the other players attempt to catch him; if he is caught, the player who caught him is "bull" next time.

The Cat Tiggy

As soon as the players have agreed to play this game they cry: "The last perched is cat," at which every player tries to get a perch, that is, to get his feet off the ground. The players may stand on a piece of wood, sit on a gate, or, in fact, do anything so long as their feet are off the ground. The last perched is the cat.

The other players beckon to one another, changing places by signal, or going to new perches, and the cat has to touch them

before they have perched themselves. If the cat should succeed in touching anyone who is off his perch, the player touched becomes cat.

He cannot touch the old cat until the latter has been perched once.

"Here Goes Up for Monday"

This game is played by seven children, each taking the name of one of the days of the week. The players stand facing a high wall. Sunday takes the ball, and throwing it high against the wall, calls out the name of one of the players, who must try and catch it before it reaches the ground, the others meanwhile running away. If the ball is caught, it is thrown against the wall by the catcher, and he in his turn calls a name; when a player misses the ball he loses a point, or an "egg," as it is called. He must then pick up the ball and throw it at the other players, and if one is hit, that player also loses an egg, and has in his turn to throw the ball against the wall.

The player who, when throwing the ball at the other players, fails to hit one, must himself throw the ball against the wall. The loss of three "eggs" puts a player "out"; the last one having an egg left wins the game.

The Sack-Race

For this race each boy is put into a sack, not fastened, however, higher than the neck. The boy who is to start the race lays them in a row, flat upon the ground, and at the signal each does his best to roll, hop, or in some way get past the winning-post.

If sacks are not obtainable, the arms should be tied to the sides at the elbows and wrists, and the legs tied together at the knees and ankles.

Egg-Cap

The players, who may number from three or four to twelve, arrange their caps in a row against a wall, and put three small stones, called "eggs," into each cap. A player is chosen to begin the game. He stands at a distance of about ten feet from the wall, and tries to roll a ball into one of the caps.

If he is successful, the boy into whose cap the ball has fallen must pick it out and throw it at the other players, who in the meantime have run away. If he hits a player, that one loses an egg, and must then roll at the caps.

If a player, when rolling, fails to get the ball into a cap, he loses an egg, and another player takes the ball. The last player having an egg left in his cap wins the game. When a player's eggs are all gone, he is out of the game, and must leave, taking his cap with him. Instead of using caps, holes may be dug in the ground, but it is, of course, more difficult to get the ball into a cap.

Tag

Eighteen persons are necessary to play this game properly. The players, except two, arrange themselves in a ring, two deep, leaving enough space between two pairs to allow a person to dodge between easily. The two players who are out of the ring are called the "it" and the "outplayer." The game is for the "it" to try and touch the "outplayer," who can dodge in and out or round the ring, and when he is tired or wishes to, he can stand in front of one of the pairs inside the ring, the outside member of which then becomes the "outplayer." If the "outplayer" is touched he becomes "it," and the previous "it" must take refuge in front of a pair, and so on.

The Three-legged Race

This race is run in couples, the right leg of one boy being tied tightly to the left leg of another at the thigh, knee, and ankle. The couple first passing the winning-post win. It often happens that those who dash off to be first topple over, which enables a slower and surer pair to win the race.

Touch Wood and Whistle

This is very similar to Tag, but any player, unless he is touching wood *and* whistling is liable to be "it." Very frequently in the excitement of the game a boy touches wood and forgets to whistle, but one is no good without the other.

"Dicky, Show a Light!"

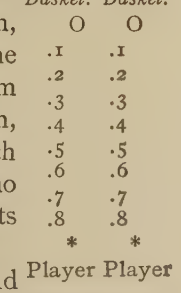
This game is a splendid one for a dark night; it is a kind of Hare and Hounds, in which the hare, called "Dicky," shows a light to guide his hunters.

The player who takes the part of "Dicky" is provided with a dark lantern, and is allowed a few minutes' start. The hunters then go after him, and they also carry a lantern, the light of which they must show the whole time, while "Dicky" need only show his light about once every two minutes. If the hunters get quite astray, and "Dicky" is too long showing his whereabouts, they cry; "Dicky, show a light!" He must then flash the light in their direction.

A good "Dicky" never keeps the hunters too long without a light, but dodges round the party like a will-o'-the-wisp, first here, then there, making the most of his two minutes to get to the other side of a hedge or fence, or right round the party in an opposite direction. It is a good idea to fix upon some boundary beyond which "Dicky" may not go; he has such advantages over the other players that if he can wander wherever he likes there is little chance of his being caught.

The Peg-Gathering Race

A number of rows of pegs are driven lightly into the ground, one row for each player, sufficient room being left between the rows for a person to run up and down. A basket is placed at the end of each row, as in the diagram, the players standing at the opposite end. At the word "Go," the players rush to peg 1, pull it from the ground, carry it to the basket and drop it in, then run back to peg 2, and so on, carrying each peg separately to the basket. The player who first puts all his pegs into the basket, and then gets back to the place he started from, wins the race.



Stones or potatoes may be placed on the ground and used instead of pegs if these are difficult to obtain.

The Menagerie Man

Each of the players, except two, takes the name of an animal, such as lion, leopard, panther, etc.; one of the two remaining is called the buyer, and the other the seller. The seller is supposed to own a menagerie, so he traces an imaginary cage upon the ground, and puts his beasts into it. The buyer then comes to the menagerie and pretends to knock at the door.

The seller asks: "Who knocks?" The buyer replies: "A merchant." The seller asks: "What do you want?" The buyer says: "To buy an animal." The seller then asks: "How much will you pay for it?" The buyer then mentions some price—say, ten dollars.

The seller then invites the buyer to enter, asking him at the same time what kind of animal he wishes to buy.

If an animal that the showman has is mentioned, he tells it to run out, at which it runs away from the cage. Before the buyer may run after it, he has to pay the price agreed upon, giving as many little taps on the hand of the seller as he has mentioned dollars. He then pursues the animal he has bought; if it can get back to the cage without being caught, it takes a new name; if, however, the animal is caught, the buyer pretends to cut off his ears, after which it is considered to be a dog. The dog or dogs have then to help to catch the other animals. The game ends when all the players have been caught and become dogs.

"I Spy"

This game is a mixture of Tag and Hide-and-Seek. The players divide themselves into equal sides, each side choosing a captain. The two captains decide which side shall hide first, helping their sides in hiding and seeking, by telling them good places, and so on.

The seekers mark out a base, and stay there with closed eyes or otherwise so that they cannot see where the hiders go to conceal themselves. The hiders give a whistle or shout to

show that they are ready. The seekers then begin to look. As soon as a hider is seen, the player who sees him shouts: "I spy," and all the seekers rush home, for on being called the hider must come out, and he must try to tag a seeker before the home is reached. A hider need not wait to be called, but can try to tag a seeker whenever he sees a chance. The seekers should never pass a place where there is the least chance of any one being hidden, for if they are cut off from home they are sure to be caught. If the seekers are successful in spying out the hiders without being caught they go out to hide, but if most of the seekers are tagged the hiders go out again.

Widdy-Widdy Way

This game is sometimes known as "Warning." A "home" is marked out against a wall. One of the players is chosen to be the "leader," and begins the game by taking his place in the home. As soon as the "leader" is ready he clasps his hands together, kicks the wall, shouts: "Warning!" and starts in pursuit of the other players as in Tag, except that his hands must not be unclasped. If the leader unclasps his hands he cannot touch any player till he has gone home and started afresh. If the "leader" can be caught as he returns, he must give the one who caught him a pick-a-back or ride home.

As soon as the "leader" touches a player, the two rush home to avoid giving pick-a-backs. After joining hands, kicking the wall, and shouting: "Warning!" as before, the two start together in pursuit of the others; in this way the game goes on, player after player getting caught, and having to join the chain. The players who are still free try to break the chain without being touched in order to get a ride home and to put off the time when they must themselves be caught, for as soon as the chain is broken the players composing it must run home.

If the playground is a small one it is best to arrange for a "widdy of six"; that is to say, when six are caught they must go in pursuit together, but the next one caught must start a fresh "widdy." This prevents the chain getting so long as to stretch right across the ground and so to make dodging impossible.

Hare and Hounds

Hare and Hounds is a good country game. Two boys, who should be not necessarily the best runners, but the liveliest dodgers of the party, represent the "Hares," and the remainder are the "Hounds." The hares carry with them bags full of paper torn up in very small pieces, which they scatter behind them as they run, to act as scent. By this the hounds track and endeavor to capture them. The hares, of course, try to mislead them by all sorts of doublings and twistings, or by going over difficult country. The hares are not allowed, by the rules, to make false starts at any part of the run, or to separate and lay two scents. They are considered caught if the scent gives out.

The hounds will find a little discipline a wonderful help to them in baffling the tricks of the hares. A captain and whipper-in should be chosen, the former to lead, the latter to look after the stragglers if there happen to be any. So long as the scent is strong the whole pack simply follow the captain, keeping well together, but when he is not sure of his way, he blows the whistle which he carries, and the pack halt. The whipper-in stands at the last point at which the scent can be seen, holding a handkerchief in his hand. The pack run round and examine the ground to find the lost scent. The moment they find it the captain blows his whistle and they go off again.

Hockey or Shinney

The game is usually played by twenty-two players, eleven on each side. Five play as forwards, three as half-backs, two as backs and the eleventh as goal-keeper. The ball is an ordinary cricket ball painted white.

The ground is rectangular in form, the sides measuring 100 yards and fifty yards. The long sides are termed side lines, the short sides "goal lines." The goals are formed by two upright poles, twelve feet apart, with a horizontal bar seven feet from

the ground, and are placed in the center of each goal line. Fifteen yards in front of each goal a twelve-foot line is drawn parallel to the goal line. Quarter circles are drawn from the extremities of this line, with the goal posts as centers. This curve is called the "striking circle," and the ball must be struck by one of the attacking side from a point within the striking circle in order that a goal may be won.

The game is commenced by a "bully"—that is, the ball is placed in the center of the field and the two opposing center "forwards" strike the ground in front of the ball and then each others' sticks above the ball. This is done three times. Then the game begins.

When a goal has been scored, and at half time, when the sides change over, the ball is again started by means of a "bully." The only stroke allowed in striking the ball is from right to left, no left-handed or back-handed strokes are allowed.

A player may stop the ball with any part of his body; but must only drive it by means of his stick.

No kicking, collaring, tripping or rough play is allowed in this game. When a ball is driven over a side line it must be rolled back by a player on the opposite side.

When the attacking side hits the ball over the goal line a "bully" takes place twenty-five yards from the spot where the ball crosses the goal line. If the ball is played behind by the defending side a "corner" is allowed, that means a full hit, and is taken by the attacking side from the nearest corner flag, the attacking side being outside the striking circle and the defending side behind the goal line. As soon as the ball is struck they may rush forward.

When a player strikes the ball any one of his side nearer the enemy's goal line than he is ruled "off-side," and must take no part in the game unless there be at least three of the enemy between him and their goal-line. He cannot become "on-side" again until another player strikes the ball. If the rules are broken a "free hit" is given against the offenders. When a "free hit" is taken no member of the offending side is allowed within five yards of the ball.

Two umpires are necessary for this game, one on each side.

Dog-Stick and Splent

A tongue-shaped piece of wood is required tapering at one end, rounded at the other and slightly hollowed so as to form a cup to hold the ball. Instead of the bat a club, called a dog-stick, is used—a boundary line is drawn and the player must strike the tongue-shaped end of the splent in such a way as to shoot the ball up, and then before it falls to the ground he must strike it with the club, sending the ball as far as possible beyond the boundary line. The other players may stop the ball if they can.

The farther the ball flies the better for the player, as he measures the number of stick lengths from the boundary line and counts them as points.

The player is out if he misses the ball, or fails to strike it beyond the boundary-line, or if he is caught out.

Snow Games

It is very easy for boys and girls to invent snow games for themselves; but a few hints as to how to set about it may be useful.

First and foremost it should be remembered that snowballs should not be weighted with stones or heavy substances, which render them dangerous missiles instead of harmless and amusing ones.

Freshly-fallen snow should be chosen, and before the game commences, the players should be divided into sides and each side should employ all its members to make snowballs as fast as they can. It is very unfair for the elder members to set the little ones to this work, while they are enjoying the fun of aiming the balls.

The side which works the quicker naturally has the larger supply of ammunition and stands a better chance of winning.

Lines should be drawn between which the combatants stand to fight, and whichever side drives the other side over the line is counted victor.

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SNOW GAMES.

Jack, Jack, the Bread Burns

Two of the players represent a Master baker and his man Jack; the remainder of the boys seat themselves on the ground, one behind the other, and hold each other tightly round the waist. These are supposed to represent loaves of bread. Suddenly the Master cries out "Jack, Jack, the bread burns," and he and his man rush at the loaves and try and detach the first loaf. If they succeed the loaf becomes theirs and is placed in the "shop" (a certain spot chosen previously) for sale, there to await other loaves. The chief thing for Jack and his Master to do is to take the loaves unawares. If, however, the foremost loaf succeeds in catching either Jack or the Master and holding him so tightly that he cannot get away, the one caught must become a loaf, but goes to the rear as soon as it is decided he is fairly caught. The game continues either until all the loaves are caught or until Jack and his Master are caught.

Buck, Buck, How Many Fingers Do I Hold Up?

Three boys play this game, Master, Buck, and Frog. Buck places himself against a wall, bends his back, supporting himself by placing his head against the Master's stomach. The Master is supposed to render Buck as much assistance as possible.

The Frog leaps upon Buck's back and asks him—"Buck, Buck, how many fingers do I hold up?" at the same time holding up some of the fingers of his right hand. If Buck guesses correctly, he is at once released, if not Frog asks him again and again until the right number is guessed when Buck becomes Master, Master becomes Frog, and Frog becomes Buck.

The Sergeant

One of the players is chosen as sergeant and takes his station upon a spot from which he is not allowed to move. The remainder range themselves in a line in front of the sergeant, and are bound to carry out his instructions. His commands never

exceed two: "Do as I do," and "Do not laugh." This sounds very simple, but as the sergeant makes the most absurd postures he can think of, and which his soldiers are bound to copy, it is very seldom that all obey the second command "Do not laugh." Whenever a soldier laughs he is turned out of the ranks, and when half the soldiers have lost their places the other half are entitled to mount their backs and ride them, the Sergeant urging on the unwilling steeds with a knotted handkerchief.

Duck on the Rock

This is a very good game. A large block of stone is secured and set up. At about fifteen to twenty yards from this block a line is drawn. The space behind the line is "home." The players provide themselves each with a small stone, and taking up their station on the line proceed to throw at the block of stone in turn; the one whose stone is farthest from the block becomes "Duck."

He must place his stone on the block of stone and the others proceed to try and dislodge it. Should the first player succeed in doing this he must run and pick up his own stone and endeavor to run back to his "home," before "Duck" can replace his stone and touch him.

If "Duck" is able to touch him the one touched becomes "Duck."

There are usually a goodly number of misses before the stone is knocked off the block, and as everyone of the players is bound to run and pick up his stone before running home, "Duck" is almost certain to catch one, although he must replace his stone on the block before doing so. If the one caught is very quick, he may sometimes catch "Duck" again as he has to run back, after touching anyone, get his stone and run home. The last one touched always becomes "Duck."

Follow My Leader

One of the players is chosen as leader and the rest range themselves in a long row behind him. The leader begins to

advance and those behind must follow wherever he goes and copy his every action.

Any boy failing to do this must go to the end of the line, and as all the boys prefer the front they watch each other most anxiously to see if any should fail to carry out the rule.

When a certain time has elapsed it falls to the part of the first boy to become leader and the previous leader goes to the rear. It is fairer to draw lots as to the order in which the boys shall follow, as naturally each one wishes for a chance to become leader.

Aunt Sally

This is such an old and popular game that it will need very little description. To be correct Aunt Sally should have a negress' head adorned with a turban, and a smart gown covering her wooden body; between her lips is fixed a short clay pipe. But any one can rig up an Aunt Sally for himself: an ordinary block of wood, the upper part of which may be painted to represent a face will serve equally well. A hole must be bored in the wood where the lips are painted, so that the pipe may be made fast.

The players take up their stand at twelve or twenty yards from the figure, the distance being agreed upon between the players and marked out. Upon this mark the players take their stand armed with a short thick stick. Each one endeavors to throw the stick in such a way that Aunt Sally's pipe is knocked out of her mouth.

For every time this occurs the player scores a point.

The player who gains the most points wins the game.

Hide-and-Seek

All the players hide except one, who stays at the point called home, with his eyes hidden. The hiders separate and hide in various places, but the last to be hidden cries "Whoop," and the Seeker then starts to find them. The hiders must try and steal home without being caught by the Seeker. If they can

manage this they can all hide again, if not the one caught must become Seeker.

Fives

In this game the players take turns to hit a ball with the hand above a line marked on a wall; sometimes bats are substituted for the hand.

That is the simple game of fives; but the more complicated kind is played in a court.

There are two kinds of courts, the Eton court and the Rugby court.

In both courts the players try to hit the ball above a line about three or four feet from the ground or ledge on the front wall in such a way as to prevent their opponents hitting it back again over the line before it has touched the ground for the second time.

The game begins by one of the players "serving" the ball by striking it against the wall and making it fall into the side of the court where his adversary is. The latter returns it and the game goes on until one of the players misses the ball, or else fails to strike it above the line. The miss counts a point for the adversary. The game consists of fifteen points; but the rules vary according to the different courts in which they are played.

Shoes without nails must be worn for this game.

Marbles

The best method of shooting a marble is the following: Bend the thumb at the first joint and grasp it firmly with the middle finger. Place the marble above the thumb and hold it in position with the first finger, then suddenly, having taken good aim, let fly the thumb and the marble will be shot forward with considerable force.

Bridge-Board

The bridge consists of a narrow piece of board in which nine arches have been cut.

The arches should be about an inch in height and width, rather less in width.

Numbers are placed over the arches, but it is better not to place them in consecutive order—they might be—1, 5, 0, 6, 2, 4, 0, 3, 0.

One of the players becomes bridge-keeper, the others take turns to aim at the bridge. If a marble passes under one of the arches the player who aimed it claims the number of marbles marked over it from the bridge-keeper. If he fails to shoot through an arch one marble must be paid to the bridge-keeper.

The bridge-keeper should be changed every round.

Bounce-Eye

A circle, about a foot in diameter, is made on the ground; every player subscribes a marble to make a pool, and these marbles are placed in the center of the circle.

The players draw lots to decide the order in which they shall play. The first player takes a marble between his first finger and thumb and holding it near his eye takes aim at the center of the marbles and lets the one he is holding drop.

As many marbles as he can scatter outside the ring he may claim for his own; but if he does not succeed in putting any outside the ring the one he made the attempt with must remain forfeit to swell the pool.

When all the marbles in the pool have been won the game is ended.

Handers

A small hole is made in the ground about a foot from a wall, or background of any kind. The players decide the order in which they shall play by each rolling a marble towards the hole and then fixing the order by playing according to their position, those nearest the hole playing first and so on. The players then subscribe so many marbles each and the first player takes the whole of them in his hand and rolls them towards the hole.

As many as fall into it he claims for his own; they must fall

straight in, any that rebound into it from striking against another marble do not count.

Then the next player takes the remainder of the marbles and tries his luck, then the third, fourth, and so on. When the marbles are all used up, or very much reduced in numbers, a fresh supply must be subscribed for, so that every player may try his luck.

Teetotum Shot

This game is very much liked by boys. A teetotum is set spinning and for the privilege of shooting at this each player must pay the one in charge of the teetotum one marble. If the shot hits the teetotum the number uppermost on it when it falls shows the number of marbles which the one in charge must pay the successful player.

Bounce About

This game is to be played by two, three or four players, never more. Each player must know his own marble or "bouncer." The first player throws down his "bouncer," No. 2 pitches his "bouncer" at No. 1's. If he hits, No. 1 must pay him a marble; not the one struck, as it carries a distinctive mark on it and must remain on the ground; No. 3 then tries, and then No. 4. No. 1 then picks up his "bouncer" and tries his luck, and so on.

When there are two or three "bouncers" on the ground the owner of the one struck must pay.

Eggs in the Bush

This is not a game of skill, but merely a guessing game. Each player in turn holds the "eggs." He may have one or half a dozen marbles, if he can hold them, and the opponents guess in turn how many "eggs" he holds.

Those who have guessed correctly can claim the number of marbles from the egg holder; those who guess incorrectly must pay the difference in the numbers. For instance, if anyone says "two," and the holder has "three," he must pay the holder one.

Three Holes

Three holes are made in the ground, each of them being about an inch deep and two inches in diameter. They should be about a yard apart, either in a line or any other position; but they must be numbered 1, 2 and 3. A starting line two yards from the nearest hole is fixed and the first player aims for hole 1.

If he succeeds each of the other players must give him a marble and he may then try for hole 2, and again hole 3 if he is so fortunate. Each success entitles him to another shot.

If the first player fails to make the first hole, or having made that misses another, his "taw" or marble must remain on the ground. The other players are then allowed to aim at it and take another stroke off it; if they succeed, the owner of the taw must ransom it by an ordinary marble. No taw may be hit more than once by the same player.

One Hole

Either a cap is placed upon the ground or a round hole is dug, it does not matter which. Each player takes ten marbles in his hand and tries to throw the whole of them into the cap or hole. He reclaims all that go in, but leaves those that fall outside where they drop.

The players throw in turn; any player who gets the whole ten marbles into the cap takes the marbles that are lying around.

Knock Out

The players draw lots for the order in which they shall play. A line is then drawn two yards from a wall. The first player takes a marble and rolls it against the wall, the second follows suit and then the rest. Any one of them whose marble in the rebound strikes another marble may claim all the marbles on the ground.

If a ball rolls over the line it must be replaced on the line at the point it crossed it.

Long Tav

This game is for two players only. The first player places a marble on the ground, the second places another two yards off in a line with it. At two yards' distance from the last marble the first player shoots another, which is generally a prize marble or taw. If he hits the marble nearest to him he pockets it and has a shot at the next, which he may also pocket. Then the marbles are set again and the second player tries his luck.

If the first player should miss, the second player may aim at all three of the marbles on the ground, including his opponent's taw.

Picking the Plums

Two straight lines are drawn parallel to one another, from four to eight feet apart. Each player places two or three marbles, which are called "plums," upon one of the lines, leaving about an inch between them. The players in turn "knuckle down" at the other line and shoot at the "plums," those hit being kept by the successful shooter, but a second shot is not allowed till the next round.

If a player fails to hit a "plum," he must add one to the row to be shot at.

Ring Taw

This game is somewhat like the previous one. A circle about a foot in diameter is drawn on a piece of smooth ground or asphalt; each player puts an agreed-on number of marbles in the circle, as nearly as possible at equal distances from one another. Around this ring another must be drawn at a distance of from six to seven feet; this circle is called the "taw-line."

The first player starts from any point on this line, and shoots at the marbles in the inner circle; if he knocks one out and it goes outside the larger ring he takes it, and may shoot again from the place where the marble he originally shot with stops, and may continue to shoot until he fails to knock a marble out.

Whenever a player fails to knock a marble from the circle his own marble must remain where it stops, unless it rolls out of the outer circle, in which case he may pick it up. The players follow one after the other, keeping the same order throughout the game, one succeeding another as soon as he fails to knock a marble from the ring.

The marbles that have been shot and which remain in either of the rings are treated in the same way as the marbles originally put in the small ring.

The game goes on until both rings are clear.

Pyramids

The marbles for making a pyramid are supplied by one boy, who charges one marble a shot to every boy who wishes to play. A ring a foot in diameter is drawn upon the ground, and in the center three marbles are placed, arranged in a triangle, with a fourth on the top of them, forming a pyramid. Any marbles knocked out of the ring become the property of the shooter, who also retains the marble he shot with, even if it remains in the ring, should he knock one out; but if his marble stops in the ring without knocking another out, it is claimed by the owner of the pyramid.

The players shoot in rotation whether they win or lose. The pyramid must be re-made each time it is knocked down.

Spanners

This is a good game for two players only. The first player shoots a marble, and the second tries to shoot his marble against or within a span of it. The players shoot alternately, but when one is successful he has another shot, and the other player pays him a marble.

Leap-Frog

This is the simplest and at the same time one of the best of overback games. The players stand behind each other, forming a long line; the first player in the line makes a back, the

second leaps over, and makes a back a few feet farther on, the first one still remaining down. The third player goes over first one and then the other, forming another back in the same manner as the second, and so on until all the line are down. Then the boy who made the first back starts again, and leaps each of the backs and makes another back at the end, the next player does the same, and thus a continually advancing line of backs is formed.

If the players are anxious to get over the ground quickly they can run a dozen yards or so before "going down." The whole fun of the game lies in its being played smartly and with spirit.

Fly

In this game a leader and a boy to make first back are chosen. The leader does some trick as he leaps the back, which the other players must exactly follow; any player making a mistake takes the place of the one who is giving the back.

The variations are almost numberless, but one or two may be mentioned. For instance, to fly the back with the left hand only, or to place a cap on the back as you leap and pick it off before touching the ground.

The back as soon as released takes the place of the leader, who becomes second player..

Tom Tiddler's Ground

A line is drawn to separate Tom Tiddler's Ground from the rest of the playground or field. Tom Tiddler takes up his position in this space and tries to touch anyone who intrudes upon it. Any player he touches becomes a prisoner and must stand behind Tom Tiddler until a comrade comes to rescue him. To release the prisoner, the rescuer must touch him without being previously touched by Tom; if, however, Tom touches the rescuer first, he also becomes a prisoner. The whole spirit of the game lies in there being plenty of invaders, and in the prisoners being rescued quickly.

Mulberry Bush

"Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush
On a cold and frosty morning.

"This is the way we wash our hands,
Wash our hands, wash our hands,
This is the way we wash our hands
On a cold and frosty morning.

"Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush
On a cold and frosty morning.

"This is the way we wash our clothes,
Wash our clothes, wash our clothes,
This is the way we wash our clothes
On a cold and frosty morning.

"Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush
On a cold and frosty morning.

"This is the way we go to school,
We go to school, we go to school,
This is the way we go to school
On a cold and frosty morning.

"Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush
On a cold and frosty morning."

The children form a ring, all joining hands and dancing round while singing the first verse. When they come to the last line of the verse they unclasp hands and twirl rapidly round and then stand still and commence singing the second verse, suiting the action to the word, that is to say, pretending to wash their hands.

When that is finished the first verse is sung again as a chorus, the dancing commences afresh, and the first verse is repeated as a chorus after each different verse.

The verses may be varied and carried on for any length of time: "This is the way we comb our hair," or: "This is the

way we sweep the floor," and so on, just as long as the leader of the game fancies.

When the children "go to school," they should walk two and two, very quietly, but if the leader chooses to suggest: "This is the way we come out of school," they should jump and skip about.

Ring o' Roses

This is a game for very little children. They form a circle holding hands, and walk round singing the following verse:—

"Ring-a-ring o' roses,
A pocket full of posies,
Hush-a, hush-a, we'll all tumble down."

When they sing, "We'll all tumble down," over they go, roly-poly on the grass. Then they get up again, and the game begins afresh.

Top Games

To spin a top, take a stout piece of string with a knot about an inch from one end. To the other end fasten a metal button. Unravel the end of the string below the knot and slightly wet it. Take the top in the left hand and lay the wetted end of the string along the top, just above the peg, and hold it tight with the thumb. Now take the string in the right hand and wind it round the top. When you have wound up all the string put the button between the middle and third fingers, place the thumb under the peg and the first and middle finger on the top.

Take care to keep the string tight. Hold the top high above your head, throw it from you with a bold swing, and you will find the top will spin well.

Peg in the Ring

The best game with peg-tops is "Peg in the Ring." A large ring, a yard in diameter, is marked, with a smaller one, a foot in diameter, within it.

A player begins the game by spinning his top in the smaller ring; the next "pegs" at it, trying to split it. If a top when it

RING O' ROSES.

stops spinning remains in either of the circles it must be placed "dead" in the inner one for the other players to peg at; if, however, it rolls clear, as it should do if well spun, the player spins it again. Every player spins again as soon as he can get his top, and is allowed to peg at every top, dead or spinning, within the inner ring.

When a player successfully splits a top he keeps the peg as a trophy.

Chip-Stone

This is another very good game with peg-tops. A small ring, a foot in diameter, is drawn upon the ground, into which each player puts a marble. The players spin their tops outside the circle, pick them up in their hands still spinning, and try, by slipping the tops out of their hands, or "chipping," to knock marbles out of the ring. Any marbles "chipped" out become the property of the player knocking them from the ring.

Whip-Tops

The top is started by a twist of the hands, and kept going by whipping. A good deal of fun may be derived from this if several players start in a row, and race with their tops to a certain point, some distance off. Another game is for two players to start their tops from opposite points and try to whip them against each other; the player who is able to knock his opponent's top over with his own, and at the same time to keep the latter spinning, is the winner.

ATHLETICS AND HEALTH

Care of the Body in Health

By ANDREW F. CURRIER, M.D.

ONE of the most effective ways of stamping out disease is to have regard for those laws and conditions by which the body may usually be kept in a state of health. No one of intelligence or experience would deny that many people come into the world with such a legacy of physical sins handed down from their ancestors, near and remote, that they are fatally handicapped, and succumb after a short struggle, sometimes hastening the issue by disregard or ignorance of their inherited weakness, and sometimes yielding after every precaution which they and their friends may have taken to rid them of the fatal incubus.

Knowledge which appertains to the ordinary care of the body in health, or while disease is yet in abeyance, is variously known as sanitary science, preventive medicine, hygiene, etc. Its great importance is dawning upon the minds of the people as it did long since upon the minds of the doctors. It is not quite true, as Dr. O. W. Holmes has said, that "If all the medicine in the world were sunk in the sea it would be better for humanity and worse for fish," but it is true that, with suitable precautions, when one is well he may often avoid being sick, and consequently avoid the necessity of taking medicine.

The human machinery may be deranged and get out of order in so many ways that it would seem only the part of common sense to give a little time to the consideration of the problems which affect at least the physical well-being of every one.

When Pope wrote that "The proper study of mankind is

man," he must have had his physical condition, no less than his moral and intellectual in view, for he knew by personal experience what were the discomforts which attended the want of physical health.

Choice of Climate

Admitting that an individual in a fairly robust condition is in very many instances capable of habituating himself to almost any condition of climate, without seriously encroaching upon his vitality, what are the elements which must be considered by one of defective vitality in selecting for himself a place of residence?

The first requisite would seem to be that there should be no great extremes in temperature, and particularly that there should be no sudden and extensive variations. A variation of forty or fifty degrees in twenty-four hours could not fail to make an unfavorable impression upon a sensitive and delicate physical condition. The climate which at present seems to be considered most favorable for invalids from whatever cause must have a pretty uniform temperature during the greater portion of the year.

In respect to altitude, there are many places both at the sea-level, and at elevations of 1,000 to 5,000 feet, in which the variations of temperature are neither very great nor very sudden. The sea-level, or its vicinity, may be selected if the individual has dryness of the skin and mucous membranes, and a higher elevation when there is moist skin and catarrhal mucous membranes. A region which is often visited by strong winds, whether dry or moist, and whether containing irritating substances or not, should be avoided if possible. A forest region, especially of the evergreen variety, may be particularly beneficial for those who are suffering with affections of the throat and lungs.

An elevated plateau, if the winds are not strong, is also a favorable location in many instances. A location in which it is possible to have an abundant supply of sunlight, apart from the tropics or the depressing heat of summer in temperate zones, is most desirable. A climate in which the atmosphere is con-

stantly charged with moisture is undesirable and is almost certain to intensify disease in which there is moisture of the skin, and debilitating discharges from the mucous membranes. Change of climate and removal from the familiar surroundings of home is not recommended for those who are far advanced in disease of whatever nature. However balmy the atmosphere, or exhilarating the breezes, or soothing the sunlight, it is not home, and only excites the lament of the exiled Switzer: "*Ach mein Land, meine Gebirge.*" Such a removal often hastens the final issue, and while in hopeless cases this may not be a decided objection, because of the relief to suffering which it affords, it remains a fact that with most of us, if we were allowed to choose our method of departure, there would be a preference to close our eyes to the present stage of existence in the company of those we love and who love us, and with the objects around us to which we have been accustomed, and which association has made almost a part of us.

Change of climate and of residence is for those whom disease may have attacked but not overcome, and who still have good resisting power It is astonishing how many in this category find recovery and restoration to health by migration to a climate suited to their condition, and are enabled to continue their life-work in the new environment, or in some cases to go back again with safety to their former home. A discussion of the various health resorts for various forms of disease would be too exacting upon the limits of this essay.

Quality of Drinking Water

When we realize that from two-thirds to three-quarters of the entire weight of the body is water, that most of our food is water, and that many people are taking one or two quarts of it in an undiluted condition every day of their lives, in addition to that which is constantly taken in combination with their food, it becomes a matter of decided importance to know that it is pure and potable.

Potable water may be defined as a fluid which is reasonably free from noxious germs and from harmful ingredients of all

kinds, whether in solution, in suspension, or in sediment. It should have no disagreeable taste nor offensive odor, and its attractiveness is increased when it is clear and transparent, and of sufficiently low temperature to produce an agreeable sense of coolness not only in the mouth and stomach, but throughout the entire body.

It is difficult to say which is preferable, a private or public water supply. In certain cases one or the other must be depended upon. A private supply is often impure, owing to the carelessness or ignorance of the individual. A public supply cannot long be impure and harmful without endangering the health of the community, and consequently exposing the company or corporation to the risk of litigation for heavy damages.

Water drains through porous soils or flows along the surface, taking a course which is influenced by the slope and inclination of the ground over which, or through which, it may flow. It flows in streams along the surface, or sometimes under the surface, collects in springs and pools in the course of its drainage below the surface, and is collected in cisterns and reservoirs, either natural or artificial, as it falls from the clouds.

Where there is no public supply, premises become the more valuable as they are supplied with springs and streams which become available with the minimum outlay of force and expense.

Water is a complex substance; it is never absolutely free from organic and inorganic material, or both, except when produced by the direct combination of oxygen and hydrogen, or when derived from distillation. The dissolving or solvent power of water being great, it gathers many substances in a dissolved condition as it flows along, or as it remains stationary in the location where it may have been collected. Animal and vegetable life make large contributions to the constituents of water, but the inorganic or mineral elements which are also constituents, are far more abundant. Animal sewage, decayed and decomposing vegetation, the eggs and larvæ of countless insects, the germs of numerous diseases are of such frequent occurrence in water, and are capable of doing so much mischief, that rigid tests of public water supplies are often re-

quired. Unfortunately, the test is seldom made until disease or death has awakened the community to a sense of the necessity of making it. Typhoid fever in countless cases has been communicated by drinking water contaminated with the germs of the disease. The same is equally true of intermittent or malarial fever. Cows have been seen by the author wading in a stream filled with vegetation upon which they were grazing, this stream forming the water supply of a city about two miles distant. The same stream was alleged to have been infected with sewage flowing from a large public institution nearby. This water was passed through filter beds, but it is questionable whether any filter bed is so perfect as to exclude microscopical germs. It is not strange that typhoid fever prevailed in the community which had this water supply, nor that bacteria which are peculiar to the large intestine in man and animals should be repeatedly found in water which was derived from this source. Many equally flagrant cases would doubtless be revealed, if the water supplies of other communities were carefully investigated. Is not this a sufficient proof that our public water sources cannot be too rigorously protected?

All our so-called mineral springs contain inorganic matter in solution, and in some of them the quantity is large and materially affects the quality and influence of the water. Water which contains lead, sulphur, lime, iron, magnesia, lithia, etc., is of such common occurrence that it is hardly necessary to mention it, while the water of the ocean contains not only chloride of sodium, or common salt, in abundance, but often bromine, iodine, and other minerals which are useful in some instances and harmful in others.

Water is hard or soft, according as it contains much or little inorganic matter; lime water is hard, rain water is soft. It is commonly stated that water purifies itself of impurities after flowing a certain number of miles. Such a statement is very misleading. It is doubtless true that many substances which are heavier than water are dropped or settled after flowing a greater or less distance, but there is no reason for supposing that substances which are in perfect solution, or which are of a microscopic size, are thus rendered innocuous; indeed, these are

the substances from which most harm is likely to be derived. The water which contains them may be as clear as crystal, and yet it may abound in deadly poisons. It is not well to trust therefore to the appearance of water in deciding its potability and healthfulness.

Filtration

How may water which is of doubtful purity be rendered harmless?

It is not always easy to change one's water supply; it is always possible to render it absolutely free from harmful influences Among the methods which are in use for the artificial purification of water may be mentioned filtration, the use of chemicals, boiling, and distillation.

Water which is simply turbid, without materials which are actually injurious, a condition which is of usual occurrence after a storm or other exciting cause which disturbs the bottom over which it flows, may be rendered clear by simply allowing it to stand for a few minutes before it is used. The substances which are in suspension then sink to the bottom of the containing vessel, the clear fluid can be poured off, decanted, and the lower portion containing the sediment can be discarded.

Filtration is a very common method of treating water which is impure. Sometimes it is effective, and often it is ineffective. It consists in passing the water through a porous substance, the impurities being left behind if possible. Sometimes a porous stone, soapstone, porcelain, etc., is used; sometimes sand, charcoal, or other substances are used as percolators, the theory being that the pure water filters through and leaves the impurities behind. This may be effective for large particles; it is not effective for substances which are in solution. Besides, if the filtering material is not frequently renewed, the pressure of the water may be sufficient to force through the material which has accumulated from the first filtrations, and the filter becomes of no use whatever. Many forms of filtering apparatus are on the market; the most of them are worthless so far as furnishing protection from water impurities is concerned. A piece of coarse linen toweling wound about the water tap,

and frequently changed, will catch the coarser materials as the water flows through it as effectively as the expensive forms of apparatus, most of which can do little more than this. If one is about to buy a filtering apparatus it is better to first talk the matter over with an intelligent physician or expert chemist, rather than trust to the plausible arguments of the man who has filtering apparatus to sell. In many cities filtering beds are used on a large scale, and sometimes with satisfaction.

As an example of the above, the city of Poughkeepsie, N. Y., which is on the Hudson River, has derived its water supply from that river for many years. The tide water is of course salt, but with the outgoing tide the supply from above the city is fresh. This is pumped into beds of sand which are near the river, and then forced into a reservoir at an elevation of several hundred feet, from which, with ample force, it is distributed over the city.

The addition of certain chemicals to water which is of doubtful purity will destroy animal or vegetable germs which it may contain, and render it innocuous. One of the least objectionable substances which may be used for this purpose is dilute hydrochloric acid. A teaspoonful of this in a quart of water will slightly acidulate it and not render it unpalatable. It is better to use this than to use the stronger, more corrosive acids, which are very dangerous in the hands of the careless or ignorant.

More effective than the use of weak acids, and positively without danger, is the subjection of suspected water to a boiling temperature for half an hour. This will positively destroy all noxious germs. There are many germs which will resist a freezing temperature with ease and apparent comfort, but none have yet been found which would endure boiling. If any sediment remains after the water has been boiled, straining or filtering through a linen towel will remove it. When such water has been cooled it is by no means unpalatable and is absolutely safe. The dead taste which is the more apparent when it is not cold, may be overcome by forcing air into it with a bellows, or by hanging the vessel containing it in a draught, where it will swing back and forth and absorb air, its tempera-

ture being lowered at the same time. Distillation is an equally efficient method of obtaining absolutely pure water, but it is more troublesome than boiling where small quantities only are desired. At the present time the distillation of water in large quantities is an important industry, and is to be commended and encouraged when the question of expense is not important. Ice which is artificially made from distilled water is far safer than the natural supply for reasons which were given.

The general conclusion in regard to a water supply, whether public or private, may be, therefore, that it should be abundant, from twenty-five to fifty gallons per day for each individual, sufficient for drinking, washing, for the use of animals, and for keeping premises surrounding one's residence sufficiently moist; that it should be pure; that it should be kept in motion as much as possible (stagnation in metallic pipes, in cisterns or in pools often contaminates it), and that it should be without offensive taste or odor.

Air as a Tonic

If a salubrious climate, and a suitable soil, and a proper supply of water are indispensable requisites to health, certainly not less indispensable is a sufficient volume of pure air. From the moment a human being enters the world, when the lungs expand for the first time and give expression to it in a cry, till the last gasp of physical existence, there is one imperious requirement which must ever be satisfied, the requirement for air. It matters not what the condition of the individual may be, savage or sage, saint or sinner, pauper or millionaire, air he must have or die.

Air is a mixture, four of its parts being nitrogen and one oxygen, the latter being the essential element, and being taken into the blood in connection with the process of breathing. The two gases are so loosely combined that the oxygen is easily separated from the nitrogen. Air also contains argon, watery vapor, carbonic dioxide, dust, smoke, and various other impurities. The higher we ascend, the rarer and purer the air; and the purer the air, the more the mucous membrane of the

lungs is stimulated, and the faster we breathe. In cities where the air is loaded with the smoke from factories, the gases from the breaking up of various chemicals, the carbonic acid gas from the exhalation from the lungs of countless men and animals, and the effluvia from decomposing animal and vegetable waste material, it is far less wholesome than in the country where vast areas of open space permit the free movements of atmospheric currents, where the vegetation is constantly yielding oxygen and absorbing carbonic acid, and where the number of men and animals which are drawing upon the supply is far too small to make the slightest effect upon the total volume which is drawn upon, or to interfere with its purity. Unless a house or other enclosure which is occupied by men or animals is in free communication with the external air, it is far less capable of sustaining life than the external air.

In winter, many houses have a totally inadequate air supply. They are overheated from stoves or furnaces, windows are sealed, the burning of lamps, candles, and illuminating gas consumes much oxygen, and the air supply is further contaminated by the escape of deadly coal gas and the carbonic dioxide which is exhaled from the lungs of their occupants. It is not strange that for this reason much more sickness prevails in winter than in summer, and that too in a season when the cold, external air is more stimulating and bracing than at any other time in the year. There is little doubt that a large proportion of the disease which prevails during the winter season could be entirely avoided, if greater wisdom were shown in admitting to our houses a sufficient volume of pure air, the freest and most abundant of all the gifts of nature.

Air in motion is much more salubrious than air which is stagnant. We realize this in the sultry days of summer when a cool breeze or the brisk action of a fan gives an agreeable change to our feelings. We realize it too after reaching the top of a hill or mountain where we are at once exhilarated and revived by the wind and the lighter atmosphere. Moving air, even when it contains impurities, has less chance of doing harm than stagnant air.

Impurities in the Air

It has already been stated that the ordinary atmospheric air contains much that is unnecessary, much that is harmful to animal life. Some of the more common impurities should be well considered, for they may often be avoided or disposed of. Air which contains much watery vapor is both disagreeable and depressing in its effects upon vitality, especially when it is associated with elevated temperature. The artificial disturbance of such air with fans brings relief, and the general use of electric fans is one of the most useful applications of that beneficent force.

Probably the most common of all the impurities in the atmosphere is carbon dioxide, or carbonic acid gas as it is commonly called. This is a result of combustion, and its most common source in our houses is the exhalation from the lungs of those who occupy them. It is usually abundant in rooms in which large numbers of people are gathered, especially at night when the oxygen in the air is also consumed by the burning of lamps and illuminating gas. It produces drowsiness and inability to concentrate the mind, but this feeling is quickly recovered from when the gas is replaced by a sufficient supply of pure air.

The exhalations from the body and from the lungs of many individuals yield other gases which may be offensive, or even nauseating, to those who may be compelled to breathe the atmosphere which has been infected by them.

A far more deadly gas is the carbonic oxide, which we commonly know as coal gas, and which is the result of imperfect combustion. It is very irritating to the breathing apparatus, and is at once perceived when proceeding from a leaky stove or furnace, or one in which the fuel burns imperfectly.

Impurities in the air proceeding from decomposing animal and vegetable material of all kinds are not always directly dangerous to life, though they are often very offensive and nauseating, especially when the air space in which they are diffused is a limited one. Exhalations from sewers, privy vaults, etc.,

which permeate a house with defective structure or defective plumbing, are not always offensive; they may be odorless. They are probably responsible for much disease, but perhaps not for as much as is charged to them. It is for the interest of certain tradespeople and others to keep up an agitation of this kind, and particularly when, as in this case, there is a foundation of truth.

The Healthy Home

The consideration of the home from the hygienic standpoint is susceptible of a great variety of treatment, according as it is in the country or the city, isolated or united more or less closely with other buildings, massive or flimsy in its construction, costly or inexpensive. And yet there are certain conditions which ought to be satisfied, wherever and whatever the home may be. We are considering the home particularly as the abode or the place of living of human beings.

It goes without saying that the home should be built of substantial materials, having in view always the corroding effects of the elements, heat, moisture, and time. If *you* are building the home, give the contract, by all means, to a builder who has experience and character. Otherwise, and especially if he finds he has miscalculated as to his profits, you may expect he will use unseasoned timber, untempered mortar, and workmen who will bear watching. A home built under such unfavorable conditions will always be a source of vexation, expense, and dissatisfaction.

Dryness in a house is essential to health. Cellars and ground adjacent to the home should be well drained. Walls that are inclined to be moist should be dried by throwing doors and windows open, and letting in the air and sunlight; also by artificial heat if the former method is ineffective. If this does not avail, and the walls persist in being moist, abandon the house; it is unfit for residence.

Air and Sunlight

The best houses are those which are open to the air and light on all sides. If this is impossible to obtain—and it is im-

possible for all in the city but a very few—try and get a home where at least the sitting-room faces east or south, and where a draught from windows in front and rear and from air shafts, if possible, will stir up the atmosphere two or three times a day and blow out impurities.

Alas! how many homes, so-called, there are in tenement-houses big and little, pretentious and unpretentious, where the blessed sunlight never comes and the air is constantly loaded with the impurities of the ages and various other things. Pure air sometimes strays in by accident, but it may be unwelcome, so accustomed do people become after a time to darkness and filth and foul odors.

Air in the Sleeping-Room

It is especially desirable that the sleeping-room should communicate with the external air. Air shafts, especially in tenement houses, are often most imperfect means, either of getting rid of foul air or supplying that which is pure, and the small rooms (closets), which are so common in cities, which have neither air shafts nor windows, which may connect with a gloomy hall or by a transom over the door, ought to be suppressed by law. They are hardly fit for store rooms.

To state in figures the air space which is necessary for the average human being, the cubic feet of air inhaled and carbonic acid gas exhaled, and the volume of inflowing air required to satisfy the normal respiration, would only confuse the average reader, so the matter may be condensed, by advising every one to have as large a sleeping room as he can get, with walls at least ten feet high, with a window facing the east, if possible, so that the sun may look cheerily in and bid him good morning, and let him see to it that his window is open when he goes to bed.

Ventilation

Ventilation, as applied to the home, means the removal of impure air and gases and the admission of pure air. Of course this definition is equally applicable to any and all buildings.

The air in any limited space becomes exhausted as it is used in respiration. At the same time it becomes impure and unsuitable for respiration by the addition of carbonic acid gas, which is exhaled with every expiration of the lungs. It is further contaminated by exhalations from the body, by the vapors from cooked food, by coal and sewer gas, by the combustion of lamps and illuminating gas, by dust and dirt which find an entrance into every house, and by the germs of disease. The problem is, therefore, to get rid of the impure air and to have a constant supply of fresh and pure air. Few, if any, houses are so carefully made that air cannot enter by cracks in doors and windows, and by the loose joints which have resulted from bad workmanship or shrinking materials. But this will seldom result in effective ventilation, even when the winds are high and resist all attempts to shut them out, except, of course, in the most primitive or the most dilapidated houses. In warm weather, ventilation is easily effected by keeping doors and windows open most of the time. In cold weather (except, of course, in the extreme of cold weather) let the house be freely opened morning and evening for half an hour or so, and flushed, as it were, with fresh air. In the meantime, try and arrange a draught by the stairways, or by the air-shafts and windows and doors, if one's home is on a single floor, which shall provide a continuous inflow of pure air, and an outflow of impure air. Ventilation may be provided in windows or in walls, one for the heavy gases at the bottom, and another for the lighter ones at the top of the room. Many systems of ventilation involving more or less expense have been advocated, but for private dwellings, especially when the question of expense is to be considered, an efficient system can always be devised with the exercise of ordinary common sense, by utilizing doors, windows and stairways. For public institutions, or very large buildings, some definite system of ventilation is imperative, just as one would follow a definite system of lighting and heating. In all cases, the simplest method should be followed when possible.

Heating the House

Not the least important question in the hygiene of the home is that of heating during the months when artificial heat must be afforded. In the kitchen the problem is present during all periods of the year, and is a most difficult one, the elevation of temperature in small and poorly ventilated rooms being often almost insufferable. If this excess of heat cannot be conducted to some point where it may be utilized, flues or draughts should be arranged whereby it may be conducted away. When one thinks of the enormous amount of force which is wasted by the present methods, one cannot help looking forward with great longing to the already nearly perfected methods of supplying heat in the kitchen by illuminating gas and electricity, whereby only so much heat will be used as is required to accomplish a certain amount of work. The increased comfort of those who have to work in the kitchen should in itself be a stimulus to find some method by which the excessive radiation of heat from cooking stoves may be avoided.

Various methods are in vogue for heating houses with hot air, steam, hot water, illuminating (i.e., coal) gas, electricity, etc. The subject is one which is undergoing rapid evolution, and will result in a few years, in all probability, in the general use of electricity as a means of heating houses.

Each method has its advocates and its good features. The hot air furnace, if the hot air be suitably mixed with pure cold air, is one of the most approved means of heating, being in most cases cheaper than others, and open to few objections which are not remediable. Hot air obtained by steam and hot water plants is merely another way of obtaining heat by radiation. Many writers, especially those who write from the standpoint of personal interest, assert the superiority of these methods of heating to that of the hot air furnace; the latter continues to be used, however, by many who are not yet convinced of its inferiority. Heating by electricity may obviate the objections to other methods, and be the chosen one of the near future.

It must be remembered that all methods of artificial heating dry, to an unwholesome degree, the atmosphere which has been heated. They also introduce into it not infrequently many objectionable elements, offensive odors, dust, coal gas, etc. The excessive dryness of the atmosphere can always be remedied by the evaporation of water in the room to which the heat is applied, and a good plan of ventilation will keep the air tolerably pure. As a matter of fact, the majority of houses which are heated artificially are unhealthful.

Disease in the temperate zone is more frequent and more fatal in the winter than in the summer months, and this is probably owing to the diminished resisting power which results from the constant breathing of vitiated air in over-heated houses.

The Plumber's Work

The introduction of running water placed into places of residence, with the accompanying series of waste pipes leading to sewers and cesspools, has added greatly to the comfort of living. In many communities it has done away with the inconvenient and often unsanitary outhouse, it has vastly increased the use of the bath, it has diminished the labor of transporting the water supply to the various parts of a house—often a matter of great importance when the house is large and its occupants many—and in numerous other ways it has been of great benefit. It is not surprising that the blessing which has resulted has not been an unmixed one. Pipes made of lead (and plumbing means working in lead) seem to have been usually preferred for the conveyance of the water, partly for economy's sake, partly because lead is easily worked. They may also be corroded and dissolved, and not a few cases of lead poisoning are doubtless traceable to drinking water which has been contaminated by standing in pipes which have yielded more or less of their substance to it.

Very hot water is, of course, much more likely to dissolve the lead through which it passes than is cold water, and the experience of corroded pipes riddled with holes from such a cause is not an unfamiliar one. A more resisting, more dura-

ble substance for water pipes in houses, and not more expensive than lead, is desirable.

In many houses the traps in waste pipes are badly constructed. They become clogged with more or less solid material, especially with filth; they often fail to prevent the upward passage of noxious gases from sewers and cesspools, which may be the more harmful because odorless. The trap is merely an obstruction which is formed by a crooked pipe and a column of water. It is not impossible that many gases can penetrate this obstruction and not lose their power to produce mischief. It is, therefore, a very difficult matter to decide that one is sufficiently protected from such evils. The use of suitable disinfectants in traps—like chloride of lime, or chloride of iron—will be of service, but the complete remedy will come only when a more perfect system of house plumbing has been developed.

The abandonment in many houses of the systems of water pipes is a confession of weakness. Besides, even when this has been done, it has usually been done only in part, the bathroom and watercloset pipes being retained, so that if infection were present in a given house, it would still be present, even though in a minor degree, when any waste pipes at all remain.

In addition to the foregoing, there are certain general considerations which should always be regarded, if the home is to be considered as satisfying fundamental sanitary requirements. It must be kept clean and free from dust and dirt. "Cleanliness is next to godliness" in more respects than one. It should be kept from bad odors, that is, the air supply should be ample. It should not be overloaded with furniture, and particularly with curtains and hangings, which shut out air and light, and accumulate dirt, disease germs, etc. From the sanitary standpoint it would be better to do away with these things, and substitute those which can be freely washed and scrubbed, and which can harbor no elements of disease. From an æsthetic point it is to be feared that such a crusade would at least be premature. Beds and bedding must be an especial object for sanitary regulation. Iron or brass bedsteads, hard and clean hair mattresses, sheets of cotton or linen always clean, blan-

kets also clean, and everything well aired and ventilated; these will produce sleep and promote health.

Our Clothing

Of course the first requisite of clothing is that it must be adapted to the purpose for which it is to be used: the mechanic must have coarse clothing, or overalls; the house servant must have an apron or a wrapper; children must be equipped for the various mishaps to which they are liable, and the idle butterflies, male and female, must be so robed as to attract attention and excite remark, if possible. It must also be remembered that the primary object of clothing is not to communicate heat to the body, but to furnish a barrier between the temperature of the atmosphere and the temperature of the body. The latter in health is nearly constant (98.4° F.), the former is constantly varying.

Savages, except in very cold climates, do not require clothing, the skin being toughened by exposure and becoming an efficient non-conductor of heat and cold. We wear light clothing in summer, because this prevents the passage of heat rays through it to the body. We wear dark clothes in winter, because they absorb heat rays and exclude rays of light. Furs and woolens are agreeable and suitable in cold weather, because they are excellent non-conductors. Whether one should wear cotton, woolen, silk, or linen next the skin must be settled by choice, by experience, and not infrequently by the stern conditions imposed by limited financial means. Each of these different materials has its advocates, who claim its superiority to the others.

Personal experience inclines the writer to prefer woolen undergarments, but never very heavy, for all weather except the heated months of summer. They absorb the perspiration readily, do not, when moist, give to the body the unpleasant, chilly sensation given by damp cotton undergarments, and have seemed the most efficient non-conductors, especially for great variations in the temperature.

It seems hardly necessary to say that loose clothing in sum-

mer is the more comfortable, the body moving the more freely and the radiation from the body being less impeded than by clothing which restricts and binds. In cold weather, on the other hand, snug-fitting garments prevent too free radiation of the body heat, and also prevent the access of cold currents of air which rapidly neutralize the body heat. Clothing should never be so tight as to constrict the body and interfere with the circulation. Soft hats are more salubrious than firm and stiff ones. The covering for the feet should be broad of sole, low of heel, and ample of upper. The ridiculous fashions in shoes are bringing their just penalty in deformities and diseases of the feet.

Garments which are made wholly, or in part, of rubber are almost impervious to air. Radiation of heat from the body outward is prevented, and except in cold weather, or in very wet weather, they are exceedingly uncomfortable. They are most valuable in protecting the body from rain and snow, but are unsuitable, as a rule, for any other purpose.

Occupation

It is rational and desirable that human beings, when in health, should have continuous and useful occupation. It is by no means a misfortune that for the majority of people occupation is a necessity to existence. An idle life, if not mischievous, is at least very selfish; and when we realize the brevity of life, and the great number of helpless and suffering ones who need assistance, it seems entirely inexcusable. An occupation may be the means of promoting health and longevity, or it may certainly result in disease and early death. What a pity that, in order to sustain life, so many poor mortals must engage in pursuits that inevitably bring their life to a premature close. Out-of-door occupations, even if laborious, are not usually unhealthful; farmers, mechanics, teamsters, sailors, if they observe ordinary precautions, are wont to enjoy rugged health. On the other hand, those who work indoors are more susceptible to disease; hence, factory hands, tradesmen, even professional people, unless their indoor life is compensated by sufficient out-of-door exercise, are deficient in physical endurance.

Muscular exercise and an abundance of fresh air seem to be the principal factors in determining physical well-being. For those whose life must be passed indoors to a large degree, it is therefore desirable that physical exercise should be constantly cultivated. It may consist in walking, riding, rowing, athletic games, gymnasium exercise, or a variety of other useful measures. Unless something of this kind is systematically pursued, it will be very difficult to maintain uninterrupted good health.

The daily bathing of the entire body is especially useful for indoor workers. The skin disposes of much of the waste material of the body. Those who are constantly engaged in out-of-door work usually find that the skin readily responds to the task which is imposed upon it, and the general activity of the organism also encourages easy performance of function of the other excretory organs, the lungs, kidneys, and intestines. The indoor worker is often deprived of this constant stimulus, and the daily bath will be of assistance in keeping the skin in condition to perform its necessary work. Its temperature must be largely a matter of choice. The indiscriminate use of cold baths is neither wise nor satisfactory.

Recreation

Amusements, aside from physical exercise, are not to be neglected; music, the drama (when it is clean and instructive, which unfortunately is often not the case at the present time), interesting or amusing lectures, various indoor games, and many other forms of wholesome recreation are useful adjuncts in the consideration of the means for promoting health.

Occasional vacations have a most important sanitary value. No one who has followed the development of the movement for giving brief periods of rest during the summer, whether by the seashore, at the mountains, or in the country, to our tired and sick men, women, and children of the city, our brethren and sisters, especially to the poor, and those whose homes are not very bright or cheerful, can fail to realize what this means, even from the physical standpoint. If the employers and capi-

talists were to look at this matter only from its economic standpoint, divesting it of its sentimental side if they chose, they would find that they would realize large returns for all investments which they might make in country homes and vacations for their employees. An occasional change of scene, a brief respite from work, and an opportunity to develop acquaintance with the beautiful things in this beautiful world in which we happen to be staying for the present, is a tonic which I would like to prescribe for every tired worker in whatever field.

One of the most imperative requirements for health is sleep and an abundance of it. In some cases, and in certain conditions, it is more essential than food. We can learn useful lessons in this direction from the animals. A sick cat or dog refuses food, goes into an out-of-the-way place, curls himself up, and sleeps perhaps twenty-four hours or more, and when he awakes it often happens that his sickness has disappeared.

Children with rapidly changing, ever-developing tissues, need many hours of sleep—ten or twelve daily. Those whose lives are active, with whom there is great muscular exertion every day, those who are worried and harassed with care or sorrow, those who are strained and weakened with pain, realize, more than others, the inestimable boon and blessing of sleep.

> "Sleep, that knits up the ravel'd sleeve of care,
>
> . . . . . .
>
> Balm of hurt minds, great nature's second course,
> Chief nourisher in life's feast."

It is often said that the antidote for physical fatigue is change of occupation, mental employment, or a change of mental employment furnishing occupation for another set of faculties while the tired ones are resting. This may be applicable to some people, but the writer has observed very few of them.

It is useless to improve upon this elixir of sleep, and it will usually be found an unprofitable undertaking to try and cheat nature out of her dues in this regard by any subterfuges or substitutes. Seven to nine hours of quiet sleep out of each twenty-four for adults in good physical condition will give good

equipment for the recurring struggles and labors which each day may bring.

It would seem probable, *a priori*, that the aged, with enfeebled powers of mind and body, would require more sleep than those whose powers are active and vigorous. This may be so in many, perhaps in the majority of instances. A lethargic, inactive condition in the aged is common, from which the transition to sleep is easy and natural. It very often happens, however, that aged people do not require so many hours of continuous sleep as those who are younger, three or four or five hours at night sufficing, with perhaps an hour or two during the day. It would be an interesting subject to speculate about, and could be explained on physiological grounds.

Diet

Equal in importance with almost any of the questions which have been discussed in connection with personal hygiene is that of diet. The question for civilized man not only is, How much shall I eat? but, What shall I eat? and physiology and chemistry have been giving very exhaustive answers during many years of investigation. We are not considering the man who eats everything within his reach which is eatable, or which he assumes to be eatable, but the one who has a certain amount of intelligence, and who realizes that some articles of diet may be more useful to him than others.

It seems hardly necessary to say that infants and young children are not provided with organs to digest the same or the same quantity of food as adults, and when they are fed from the common family table, as is often the case among the poor and ignorant, it is not strange that only the fittest survive. It would be startling if the facts were known as to the thousands of children who are annually killed by improper food. Food for the young is, therefore, not necessarily appropriate for the mature, and vice versa.

The fundamental object of food is the production of heat and vital force, and it is quite analogous to the production of heat and force in an engine by means of fuel. Food is not required to the same extent in summer as in winter. In a cold

climate the activities of the body are greater than in a warm one, more heat is required and is developed, and hence more food is necessary. It is also necessary to select for cold weather those varieties of food which have great heat-producing capacity, and which would be quite inappropriate for warm weather. Hence diet must be modified by climate as well as by age. The work which one must do should modify the diet; the lumberman, the sailor, the miner require different food and more of it than the shopkeeper, the clerk, the teacher, or the lawyer. Both the quantity and the quality of the food must also be regulated by the physical condition in a given case. A robust person requires more food than a sick one, and he can eat, without fear of harm or indigestion, many forms of food which the stomach of the sick person would be unable to digest or would reject promptly.

Many series of physiological experiments have been made, both upon man and animals, to determine the most useful substances which may be employed as food, and it has been definitely determined in the case of a large number of substances, just how much can be expected in the way of useful results when they are used for food.

We learn from the study of physiology that the stomach digests only albuminoid substances (lean meat, eggs, milk, and certain portions of the cereals), and that the intestines, aided by the liver and pancreas, digest only the hydrocarbons (oils, fats, butter, potatoes, rice, and the greater portion of many of the vegetables); therefore, while it might be possible for a person to live upon food which was digested only by the stomach, or only by the intestines, at least for some time, it would be, to say the least, an unfair distribution of work to impose all upon the stomach, or all upon the intestines. The obvious conclusion would be that a diet should be composed of both albuminoids and hydrocarbons, and this conclusion is fully borne out as the result of physiological experiments. That is to say, a mixed diet, meat, eggs, milk, and vegetables of different kinds, is not only the most rational, but the one which is best adapted to secure health and the highest results in the direction of physical and mental work.

It may be interesting at this point to consider briefly the nutritive value of some of the substances which are commonly used for food. Of these substances milk is first in importance, for it is not only a product which is derived from all mammals, but it is a universal article of food with the entire human race. It is the typical food substance, because it contains water, which is the most essential element in the body; caseine (cheese), which is the albuminoid element, and fat (butter) and sugar, which are the hydrocarbons. These essential elements are always found in milk, no matter whether it be obtained from human beings or from any other variety of mammals.

Wheat is perhaps next in importance to milk, and has often been termed, in the form of bread, "the staff of life." It contains albumen, starch, and mineral substances, and is therefore perfectly adapted to sustain life. One could live indefinitely on bread and water, even though such a diet might be very monotonous.

Eggs form an important portion of human food, but they consist largely of albumen, and, therefore, are not suited exclusively for a substance of food. They are important and almost indispensable as an *element* in diet. It should be remembered that eggs cooked are more difficult to digest than eggs uncooked. The error is often made of giving cooked eggs to the sick, or to those who are beginning to convalesce from severe illness. At such a time the gastric juice is deficient in quality and quantity, as a rule, and is unable to attack this concentrated mass of albumen successfully. Hence it must not cause surprise if it is brought up again in a hard lump, or after causing abundant pain, passes downward and is finally expelled from the lower end of the alimentary canal, still practically undigested.

Meat, or muscular tissue (and this includes the muscular tissue of fish), is quite essential as an article of diet. It is not indispensable, for many human beings do not use it and thrive without it. Lean meat is classed among the albuminoids; animal fat is, of course, a hydrocarbon. The digestibility of different kinds of meat varies greatly. Beef, mutton, and the white

meat of fowls are the most readily digested and assimilated. Pork, the dark meat of fowls, game, and fish are less readily digested. Soups, when prepared from both fat and lean meats, are naturally less easily digested than those which are made from lean meat alone.

The cereals, oats, rye, barley, corn, etc., have a very important value. They consist largely of starchy material (hydrocarbons), but also have a certain percentage—varying in different specimens and different grains—of vegetable albumen, so that they have the possibility of forming the principal portion of the nutriment of large portions of the human race.

Rice and potatoes consist very largely of starch. The former is the principal article of diet of the majority of human beings, and its results in vital force, especially among the myriads in China, India, and the tropics, are indeed remarkable. Probably climate and race act as very important factors in determining these results, however. In Ireland and in South American countries in which the potato is indigenous, this substance, though almost exclusively starch, constitutes the bulk of the food. The results, especially in Ireland, often show the disadvantages of so exclusive a diet. Peas and beans contain a large portion of starch, but they also contain considerable vegetable albumen, which gives them great value as food. The nutritive value of some of the fruits and nuts (for example, cocoanuts and bananas), though they consist mostly of starch and sugar, is very great. Many other fruits and vegetables consist very largely of water with some starch, fat, sugar, and very palatable vegetable acids. They give variety to the diet, are often mildly laxative to the bowels, and therefore play a very prominent part in the mixed diet. The fruit of the olive tree is a conspicuous example of the great utility of a vegetable product.

Tea, Coffee, and Their Substitutes

The value of tea and coffee, so far as their active principle (theine, caffeine) is concerned, is alike for each, since the molecular construction of each is the same. Tea contains tannic acid, which gives it its astringent property, and explains the

constipation which is so common with those who take much of it, especially if it is taken in very strong or concentrated infusion. Tea is a leaf, coffee is a berry or fruit; and the latter contains more starch, which is an essential product of all growing plants, than does the former.

The value of tea and coffee is due largely to the heat of the water with which they are usually taken in the form of an infusion. The starch value—that is, the nutritive value—is very small, but the influence of the active principle (theine, caffeine) as a stimulant to the heart and the nervous system is very great. When one is cold and wet, or weary with severe exertion, a cup of hot tea or coffee, with its generous warmth and its whipping on of exhausted nerve centers, banishes bad feelings for the time and revives drooping energies.

It is not usually desirable to give such substances to children. The depression which comes from fatigue and exposure is quickly rallied from, if only they can be warmed and dried, and the surface of the body actively rubbed for a few minutes. The use of tea and coffee by children, unless in a very dilute form, over-stimulates the sensitive nervous system, and will comparatively seldom be found necessary.

Alcohol and Tobacco

A great deal might be said in this connection in regard to alcohol, but the object of the book is not controversial, and space is wanting to give fair show to both sides of the question. Nobody doubts the enormous injury to the human race from the use of alcohol. Whether it is food or not, does not concern us now. That it is a poison, no one who knows anything about the subject will deny. But we are constantly using poisons, and often become entirely habituated to their use, without apparent harm either immediate or remote. This practice will probably continue to the end of time, for nothing has as yet been discovered or conceived of which would act as a substitute for many of the poisons which are in use. The great thing is to use them with intelligence, and when they are required. In connection with individual hygiene it is proper to say that tip-

pling, that is, frequent drinking of alcohol in any form, merely for the sake of drinking, or for its so-called encouragement of sociability, is unnecessary, expensive, and ought to be discouraged. Every physician of experience knows that there are constantly recurring instances when the prompt use, or the continued use, of alcohol in a suitable form may save and prolong life, but one does not usually resort to a liquor saloon to procure the alcohol for such purposes.

Much the same line of reasoning that has been used in regard to alcohol would also apply to tobacco, looking at it from the hygienic standpoint. Tobacco, however, is a narcotic, while alcohol is a stimulant; the former soothes or depresses, the latter stimulates. With many, especially those whose work keeps them out of doors most of the time, tobacco seems to have no bad influence, and they may even smoke the rankest and vilest of pipes, and the coarsest and strongest tobacco, without apparent harm, and with very decided manifestations of enjoyment. The effect of tobacco as a poison is to weaken the heart action. Collapse attends its poisonous effect, with nausea and purging. Who that has had a struggle in trying to master its discomforts does not remember the gruesome feelings, the unhappiness, and the resolve to let it alone in the future which have accompanied the undertaking; and how many are there who have not courageously renewed the attack, forgetful alike of past suffering and good resolutions, until the enemy was conquered?

It is difficult to define moderation in the use of tobacco. The term is wholly a relative one, depending upon the physical condition of the individual, his occupation, the quality of the tobacco, etc. The use of cigarettes in such excessive quantities as obtains with foolish persons, and especially with the young and immature, is reprehensible. The evil effects of such habits, and the immoderate use of many good things, upon many young men, are too obvious to call for any argument or any possible consideration in their favor. On the other hand, a cigarette of honest tobacco, untampered with by reckless manipulators, is lighter and safer to smoke than the average cigar, and also has advantages over the pipe.

Importance of Cooking

Not only the palatability, but to a large degree the usefulness, of food depends upon the care which is exercised in its preparation. Certain kinds of food require no preparation, but are palatable and nutritious as provided by bountiful nature. Many of the fruits, and not a few vegetables, may be included in this category. Other vegetables, cereals, etc., must be ground, baked, boiled, fried, or otherwise subjected to the action of heat before they become suitable or attractive for food. This operation in which the action of heat is invoked, which we call cooking, is a most important one. It develops certain odors or flavors which are agreeable both to the sense of smell and that of taste, making the food more palatable and in many cases more digestible; it coagulates albuminous material, and with some substances it produces chemical changes which promote their nutritive value.

Of particular importance is it that animal tissue should be submitted to heat before it is used as food. Certain very troublesome parasites are found in the muscles of animals (for example, trichinæ in swine), and the habit of eating this tissue uncooked has led to countless cases of disease, every one of which could have been avoided had the meat always been cooked. Oysters and clams are also not infrequently the bearers of disease germs, and the friend who places them in tempting array before us may little realize the danger to which he is exposing us, or possibly the disaster which he unwittingly invokes.

Condiments and relishes are often useful in giving piquancy to the taste of food, and often assist digestion by their stimulation of the gastric mucous membrane.

The effect of salt, pepper, mustard, cloves, allspice, etc., is too well known to require comment. Gravies and sauces in which fat and grease form the principal element are not usually to be commended. If the digestive function is weak, they will usually add an unnecessary burden to it.

Care of the Teeth

The best way to treat disease is to avoid those habits and methods and substances which produce it. Equally pithy and equally true is somebody's remark that to cure a certain disease in a certain family, he should have been allowed to go backward and begin with the grandparents. That is, we are now realizing the importance of preventive medicine. In this important science which concerns everybody we should know something of the nutritive importance of the materials from which we select our diet; we should also determine by experiment those substances which are helpful to us, and those which are hurtful. The care of the teeth and mouth in this connection is not to be neglected.

Sores in the mouth must be cleansed with frequent washings with weak solutions of boric acid (teaspoonful in a glass of water), carbolic acid (one part to one hundred of water), or bicarbonate of soda (teaspoonful in a glass of water).

The teeth should be brushed with a stiff brush night and morning, with or without the use of a dentifrice (powdered chalk with myrrh added). Food should not be allowed to collect between the teeth, a quill toothpick being used to remove it. The dentist should be visited sufficiently often to keep decayed teeth under control, and to secure the removal of those which are beyond repair. One can scarcely realize the harm to the digestive apparatus from decayed teeth and sores in the mouth. Offensive breath from this cause, or from any other, should be investigated and removed, not only because it is an evidence of injury and ill-health, but because it gives discomfort to others.

Disinfection

If the statements that have now been made are true, this section upon hygiene would not be complete without some reference to the various methods of disposing of the germs of disease which have been liberated in the atmosphere, absorbed by water, and which have settled upon the walls of houses, upon articles of furniture, clothing, etc.

Many of these germs are exceedingly tenacious of life; they may remain inactive a long time, even though they do not develop and grow. Some of them will live even in a medium which is without air, but the most of them, it is believed, require air like other forms of life. Some of them bear a temperature below the freezing point without discomfort and are often found in ice; none of them will endure a temperature above the boiling point for any length of time. Most of them will succumb to powerful chemicals like sulphur, chlorine, mercury, and formaline.

Food which is thoroughly baked or boiled is not a source of trouble from disease germs, but it does not interfere with the work of germs which are already in the alimentary canal, and their treatment can hardly be undertaken until they have manifested their presence by some disturbance in the individual affected. Raw food is always taken with risk; it may be disinfected with chemicals, but this is usually inconvenient. It may be thoroughly disinfected with heat—that is, by cooking. Water, which is boiled or distilled, is free from germs; also artificial ice, which is made from distilled water. Five or ten drops of dilute hydrochloric acid in a glass of water will sterilize it sufficiently, and the acidulous taste of the water will not be objectionable to most people.

Milk is so important an article of food and so often a source of disease from the bacteria which it contains, that a few words concerning its disinfection or sterilization are demanded. Prolonged boiling of milk destroys its germs, but it also coagulates its caseine, and makes it more difficult to digest. There are several excellent forms of apparatus on the market (Soxhlet, Seibert, and others) for sterilizing milk when used as food for infants, which may be adopted with safety.

Pasteurization of milk consists in subjecting it to heat from 158° to 176° F. for half an hour or longer, and then rapidly cooling it to 54° F. or less. This will destroy, or render inactive, the bacteria which it may contain, but will not coagulate the caseine.

Those who, as nurses, doctors, or assistants, have attended the sick with the eruptive diseases—measles, scarlet fever,

smallpox, whooping cough, diphtheria—or even tuberculosis and typhoid fever, and in general any form of sore or injury which is accompanied by suppuration and blood poisoning, should wear special clothing for that purpose, which should be worn nowhere else, at least not until it has been boiled, washed, and ironed.

Books, clothing, and the various small articles in the sick-room which have been exposed to infectious disease, may be baked at a temperature equal to the boiling point of water; but as this is not always easy, and involves the risk of destroying that which is put in the oven for the purpose, the better way may be to subject the infected material to the action of chemical vapors.

All the efficient chemical disinfectants are irrespirable in the state of vapor, and hence the disinfection must be effected in a closed room which is unoccupied at that time. Chlorine is a valuable disinfectant, but it also removes the colors of substances which it attacks.

Formaline has recently been introduced, and has been found very effective as a disinfecting agent. It does not injure nor decolorize substances. There are various lamps on the market which are used for liberating this gas from wood alcohol. There are also metallic boxes, not very expensive, in which a large number of articles can be placed and then disinfected with formaline vapor.

Those who attend the sick, not less than the sick, should disinfect themselves after exposure. Alcohol is one of the best disinfectants, and the daily sponge bath for the entire body of one who has an infectious disease is both agreeable and useful. If the skin peels or scales, the sponge bath should be followed by inunction with fresh (that is not rancid, this being important) cocoanut oil, which will not only soften the skin, but prevent the loosening and flying of scales.

For those who attend the sick the daily bath should be a custom. If the disease is infectious, an antiseptic soap (formaline, mercury, or even plain castile) should be freely used, and especially upon the hair, the hands, and the nails. The latter should be kept closely pared, rigorously clean, and a stiff brush

used frequently to the spaces around the nails. Dirty hands, finger nails, and instruments are responsible for much of the disease which ought never to occur.

A room which has been occupied by a person with an infectious disease should in no instance be used again until everything in it, and better still, everything in the house, has been disinfected. In most of our cities the board of health will attend to such matters, but in villages and in the country, it must be done by individuals. Carpets and curtains, also all bed coverings and mattresses, must be steamed for an hour or longer until every inch of surface has been thoroughly permeated. Inexpensive articles of furniture, especially when old and dilapidated, also straw beds, old coverings, etc., should be destroyed by fire. Walls, ceilings and floors may then be scrubbed, if they will admit of such treatment, with hot bi-chloride of mercury solution (one of mercury to one thousand of water). Windows and doors must then be closed and formaline vapors liberated into the room for an hour. This method is preferable to burning sulphur in the room; it is more effective and the odor is less persistent. The room should remain closed for twenty-four hours; it may then be opened and aired and used again with safety.

The proper rule to follow in these days, when we know the terrible possibilities from the spreading of infectious disease, is to take all necessary precautions which are available, resting reasonably assured that if we do, the disease cannot be extended through fault of ours. There is little excuse for ignorance in such matters; in fact, ignorance becomes a crime, for it need not exist.

Common Sense Physical Training

By WILLIAM BLAIKIE

IN the last twenty-five years—thanks largely to the Training School for Christian Workers, at Springfield (Mass.)—there have come up men who, besides being your best friend if you want to excel in sports, know how to build up a poor body, a flat chest, slim legs, pipestem arms, and a small neck; so that in a few years they can turn you out, well built in every part, erect of bearing, shapely and enduring. They also know what a well-built boy or girl, man or woman, of any height ought to weigh; how large they should be in each girth of body or limb; and just what to do to bring them up to that mark; and what they should be able to do in any sort of athletic contest.

Strengthening Weak Constitutions

They do more. They take the deformed—even those born weak, or with organic defect—and by and by turn them out stronger than the average man, and they do this without much professional training. One school in England makes this its specialty. A few hours' daily work has in two years built up the weak and broken down, the wornout through overwork or reckless dieting, into ruddy, hearty men and women, buoyant with strength and splendid vigor, in a way bordering on the wonderful.

Ella Wheeler Wilcox says: "I have met and talked with a hale, hearty woman, whose family all died of consumption, and who was herself expected to die in her 'teens.' She re-

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PLEASANT PICTURES OF CHILD LIFE—I.

solved to live, however, and to breathe. She devoted herself three times a day to deep breathing for half an hour in the open air. At first it caused violent coughing spells, but they grew less frequent as she persisted. She lived out of doors as much as possible, and slept in a well-ventilated room. She practiced gentle calisthenics, increasing their force as she gained in strength, and night and day she *thought* health for herself. She realized her expectation, married, and was the mother of strong children, whom she brought up from infancy to breathe and exercise properly, to live out of doors, and to bathe in cold water."

Nor is this a new thing; any physical director can point to cases like it among his own pupils. It is so common among them to build up a half-built boy, girl, man, or woman, that they find it no harder than it would be to make a fairly bright pupil master French or Latin; or for a good builder to finish a half-built house; or for a wagon-maker to repair a broken-down wagon.

Strangely enough they can point to a famous proof of what can be done in training a boy, not strong, into perhaps the strongest man of his height and weight in all the world to-day; one of the strongest it has ever known.

A jeweler's son, naturally delicate, not a strong boy when at school, Sandow has little by little, by sensible daily exercise, built himself into a giant, able to pick up an ordinary man with one hand, to throw him over his head, and to do many other feats which seem beyond human power. He is stronger than one man needs to be. But he has shown that one can make himself about what he will. John C. Calhoun said that when at Yale College, he had by rigid determination so disciplined his mind that, no matter where he was, how exciting and distracting the surroundings, or how tired his body, he could make his mind his willing servant as long as he liked. How many men do you or I know who can do that?

And when can we think more effectively—when weak and underfed, and sending weak, underfed blood to the brain, or when keeping it amply supplied with rich, nourishing life blood? When the brain is busy, it needs more blood. Beecher found

that in an hour's oration his neck gained half an inch in girth, and that it took about an hour to return to normal size.

The Value of Staying Power

This ability to endure, where others break down on the way, marks the difference between the winner and the loser in nearly every important work in life. It accounts for the success of country-bred boys like Commodore Vanderbilt, Daniel Drew, Peter Cooper, and Russell Sage, in the excessive strain of managing large interests in the city life, where city-bred boys had not the constitution to stand the pace. It is absolutely essential to vast undertakings. "For performance of great mark," says Emerson, "it requires extraordinary health." In the Civil War, general after general had to give up the lead. Though they had countless wealth and vast armies ready at hand, somehow they failed. But an Ohio country boy, trained at West Point Military Academy—its best jumper on horseback, by the way—started with victory, and followed with victory upon victory, often against obstacles that others called insurmountable, until he won, proving himself one of the greatest captains of modern times; till it was well said of him, "I know no such unquestionable badge and ensign of a sovereign mind as that tenacity of purpose which, through all changes of companions, or parties, or fortunes, changes never, abates no jot of heart or hope, but wearies out opposition, and arrives at its port."

A strong man learns to take defeat lightly, to know that most victories have only come after more than one defeat which would have crushed a feebler will. He learns to laugh at defeat, to get right up, Washington-like, Bismarck-like, and fight on; and that each obstacle is, to a sturdy nature, but a rung in the ladder which leads to the top. To live in our land, at least in its cities or towns, we need this health and stamina.

Thackeray on American Air

Thackeray said that our very air is more exciting than that of England; that "There is some electric influence in air and

sun here which we don't experience on our side of the globe; people can't sit still; can't ruminate over their dinners; dawdle in their studies; they must keep moving; I want to dash into the street now. At home, after breakfast, I wanted to read my paper leisurely, and then get to my books and work. Yesterday, as some rain began to fall, I felt a leaden cap taken off my brain-pan, and began to speak calmly and reasonably, and not to wish to quit my place." The British athletes who visit us to-day say the same thing of our air.

It is common talk in Wall Street that a partner of one of the greatest financiers the world has ever known owes his place largely to his fine looks and bearing. That same fortunate man was in youth a member of his university crew—one of the picked men out of thousands to represent his university in the great annual water struggle for supremacy. A man of body not neglected, but trained, educated to self-denial, plain living, hard work; to obeying orders, and to facing the best men of the rival university, in a struggle that, in twenty minutes will so use up the strongest man that he can scarcely stand or see.

What other boy would not a trained body be apt to serve, perhaps not as well, but at the turning point in his life? Are there many more attractive things in the world to-day than a really fine looking man or woman? Do not their looks often have much to do with marrying them—and ought they not to?

If the boy is to be a mechanic, perhaps a mason, blacksmith, or machinist, or a worker in some other line where he must do from eight to ten hours a day of severe bodily labor, which will likely be equal to his task, a weak youth or a strong one? The work is really too hard for the weak one: he is not fit for it. But the strong fellow, he of sturdy body and brawny arms, plays with the same tools that wore the other out, and at evening does not know what tired means.

Safe, Simple, and Cheap Exercise

Happily, too, all the exercise one needs to be strong instead of weak, is simple, easy to do, takes hardly one hour of the twenty-four, costs nothing, and can be done almost anywhere

It has no bound or limit. No man knows all the ways to exercise the body. New ones are being found all the time. And each one fits you to do a little better some kind of work or play.

Do you want, for instance, to know how to be erect of carriage? To walk up as straight as the straightest man you know? Well, the walls of the room you are in are vertical. Now stand with your back against the wall; press your heels, the back of your knees, the small of your back, and the back of your neck, as hard against the wall as you can. The small of your back will not touch it, but it will come nearer to it than usual. You are as straight now as the wall itself. Stand there against it in that way for only three minutes. Somehow you have suddenly become straight. The poke-neck of most men has gone; your head is now on top of your spine, exactly where it belongs. Your chest has expanded, your legs have straightened, and you feel the various straps and muscles all over your body gently pulling you into position, until you wonder how you could have so long gone out of true. While so standing there, do another thing. Take a full, deep breath—as so many have taken who meant to get rid of consumption: set about it, used sensible means, stuck to it, and did it. See how your chest rises; how it expands forward, sideways—in every diameter; how it lifts up in front nearer to your chin than you ever saw it before, or thought it could: and the more you heave your chest the better. And what has this chest-expanding done? Let a man, who has, by simple daily breathing and other exercises, built up a feeble and emaciated body so well that to-day he is a noble personal presence, tell you. Dr. Charles Wesley Emerson, of Boston, says that "The greater the altitude of the vital organs, other things being equal, the greater is their vigor. The heart beats with a more perfect rhythm when lifted high in the chest than when it is low. When the vital organs are high, the lungs consume more air, the stomach properly secretes gastric juice; the liver secretes bile from the blood; the alimentary canal is healthy in the production of what is called the peristaltic waves. The moment these vital organs are lowered from their normal altitude,

the air tone of power is lowered. There is no physical defect so general as this—that the vital organs are from one to four inches too low among adults, and among children down to the age of five or six years. Before this time the vital organs are high." Why should not every boy and girl in America practice this slow, deep breathing every day; and this erect carriage that keeps the chest high up toward the chin all the time?

Is it not as important to any man or woman to so largely increase his or her power in every way, as it is to be a little farther on in arithmetic, or geometry, or any of the other studies taught in our schools? What other studies add so much real power as this? Hardly a letter of Washington's but shows that he was a poor speller. But what man has this or any other speaking land produced who was so truly great? He, too, by the way, was but half an inch smaller around the chest than Webster, and was one of the greatest amateur athletes America has ever known. Is it not about time that a branch so simple, so cheap, costing not one cent, so potent for good in about every direction, should be taught to all our boys and girls? And it may be taught in the schoolroom, by the same teacher who hears them in their other studies.

How to Sit Correctly

If they insist that every cadet in West Point shall sit erect always while at recitation, until it becomes a habit, and they do it without thinking of it, why not establish that same habit in every schoolroom in America? Any teacher worthy of the name, any up-to-date teacher, can soon learn how to teach this. Let the teacher insist that pupils, at all times, sit far back on the seat and hold the chin well drawn in toward the neck. The more you draw it in, the more you enlarge your chest. At first it will tire a few muscles a little. But that is of no account. Make the fight, and never give up till you win. No matter how many times you forget or fail, do it again and again, until you find—as you will find in a few days—that it is just as easy for you, as it is for a West Pointer, always to hold yourself erect, while sitting or standing; you thus keep your vital

house in such a posture that every vital organ has full room to do good work, as it has not when you stoop.

The children practicing it in unison, and finding soon how much better they feel and look for it, will learn it almost in one lesson. Then, by calling their attention to it at the opening of each day, starting them right, seeing that each sits far back on the seat, so making an erect position easier than any other, and, for a minute or two between recitations, calling upon them to see how high they can hold their chests and how full they can fill them, the lesson will be learned practically at sight. It also will show the teacher the wisdom of supplying the room, all the time, with fresh, pure air, in the place of the hogshead-ful vitiated each hour by each person in the room.

Chest Exercise for the Young

Here are a few exercises for widening the chest, which are equally good for delicate and healthy children. Let all stand erect in the aisles, with feet well turned out; let each slowly slap the back of his, or her, hands together high over the head, until they do it say twenty times a minute. Now they are opening up and expanding their chests, and making it easier than ever to make them large, full, and shapely. No corner of either lung escapes now, for this exercise makes the air rush to the top of each lung, the very part where delicate children get it least and need it most. They need exercise far more than they need study. Have them always breathe through the nose, not the mouth. Show them that God breathed into man's nostrils "the breath of life"; and how those nostrils warm and purify the air, saving the throat and lungs from chill and shock and other harm.

After twenty of these, and a rest for a minute, then twenty more. By the way, see how straight they stand after doing the twenty. They can hardly help it, for they have been pulling themselves up straight. Forty will do each day the first week. Make it eighty the second week, varying it in this way: instead of slapping the backs of the hands together high over the head keep the arms parallel and with straight elbows; swing the hands

up high over the head till the thumbs touch. Do this also twenty times in a minute. Rest a minute, then do twenty more, taking care that all stand with straight knees. Those eighty need but eight minutes in all, including rests.

After the third week, let them rise high on their toes each time till their arms go up. This will be found to be work. So that ten of it, the last ten of each twenty will do. If this chest expanding comes a little hard upon corsets, collars, or other straps, they will have an object lesson as to how binding waist, wrist, ankle, or neck, or any other part of their body, checks and impedes its free action.

Many athletic persons think that it is more important to have the upper half of the chest larger than the lower; that if you measure large around the chest as close under the arms as you can, that is the main thing in having a fine chest. But only the small end of each lung is in the upper half of the chest.

The Lungs and the Heart

Far the greater part of the lungs is the lower half. Here also is the heart. So if you want large lungs, and a strong, easy-working heart, you must make their house—the lower half of the chest—as deep and roomy as you can. Whenever you find any one who can outlast others at any kind of really severe muscular exercise, you will almost always find that his lower chest is unusually large. There, we may observe, Webster's was enormous.

There is a broad, thin, pancake-shaped muscle, lying like a great rug, directly under both your lungs. It is called the diaphragm. This is the great breathing muscle. It also is the great singing muscle. Every time you draw in a breath you push the middle of this muscle downward, and you press upon all the vital organs below it, so helping them to be more active and to do better work. When you breathe out, the middle of the diaphragm rises again. Watch a sleeping dog, and see how steadily his diaphragm acts. By practice, by thinking about it a little, and trying it each day, you will soon become good at diaphragmatic breathing. And every day that you im-

prove at it you are getting stronger for almost anything you want to do, whether of work or sport.

Singing Expands the Chest

If every school class in America would sing ten minutes every day, with full hearty voices, holding the chest high up toward the chin, each child doing his or her best, while it might not be absolutely musical, yet the effect upon the general vocal power, and so upon the health of every singer, would be invaluable. Like all the exercises here suggested it will not cost one cent. It can be done in the humblest field school—such as Lincoln went to for but a few months in all—or in the best appointed school hall in America. If it is found that many become really fine singers, perhaps able to command generous incomes by their voices, the faithful teacher will never regret the simple but helpful work she did breaking them into line. But wider good will come to the weak throats and lungs; all too common and unchecked in our highly favored land, leading more victims to an early grave than any other cause.

Outdoor Spins for Schoolboys

Most of our schools have poor yards and grounds, while Eton, Rugby, and the great English schools have beautiful acres of greensward tempting the pupils to vigorous play. Some of our schools are as well off, but only a few, for we are very far behind in this important matter; and no schoolhouse ought to be built without a roomy playground. Never mind: let us take an average school—one with nothing worthy of the name of playground. On one or two sides of the block the street is paved with asphalt. That is good so far. Now, if you can get the authorities to have the other two streets asphalted you will have all the tools you need. If you cannot, let them run on the sidewalk.

Now start a squad of boys—say four abreast—at running slowly around the block once. Yes, slowly. This is important. Most of them are not fit at first for anything worthy to

be called running. Have each hold his chin up all the way, as high as he can; breathe through the nose; breathe slowly; holding the arms straight down at the sides, hardly moving them at all. Before they are halfway around many will begin to find that they are not good runners. No matter. See that they do the things named.

The slow running has not called upon the heart to do more at first than it had been trained for, or was equal to.

All boys can run a little, as in baseball and other games But it is usually short, jerky work, harder than is good for them, and does not build them up much. Keeping the arms still, and letting the legs do all the moving, does not tire one half so quickly. But this slow, careful, steady running has already begun to teach them what most of them do not know —that is how to run. Tell them that if any boy feels that he cannot comfortably go the distance, even at this slow gait, he must drop out when he feels like it. Next day at recess let them do it again. Those who dropped out will go farther each day for the first week, and the second week once around the block will be enough.

In large cities at night, near a Young Men's Christian Association or athletic club, you often see runners in tights, flying over the asphalt at a hot pace. Do not let the boys try anything of that sort yet, they are not fit for it, but they will be. You are doing foundation-work.

In two or three months, when they are circling the block several times daily, they will begin to notice that their legs look better than they used to; that the tape measure at the larger girths above and below the knees show distinct gain, perhaps even a half inch or more, and that is a good deal; that they carry themselves better than they used to; that their eyes are brighter, their skins clearer, and—most gratifying to them —that now it is not as hard to run four or five times around the block as before it was to do it once.

Now you are beginning to get your pay. Your faithful work has told. You have done your full share to counteract the stooping, that work over bench or desk, and lack of care as to carriage, gives nearly to all Americans who earn their living

indoors. You have been body-building and have builded well. The boys know who did it; that but for you it would not have been done—probably in all their lives would never have been done. The good has reached farther. In "School-Days at Rugby," when Tom went home at the end of the first quarter, he had not, to be sure, studied very much, and his marks did not indicate genius. But his parents rejoiced, for he did look so well. So you have done much for the looks as well as for the health and happiness of your boys. Indeed it is not unlikely that those few minutes of day of careful work may save the lives of more than one of your pupils.

Fast Running

After a few weeks, running will be so easy that they will laugh at it. Then they can add to the distance each week till they are doing a mile daily. To a strong boy, over ten years of age, this is no work. In hare and hounds, boys not much older often run from five to eight miles at a stretch. And any vigorous boy should be able to skate all afternoon without harm.

In a six-day go-as-you-please race at Madison Square Garden, New York, some years ago, Rowell, an Englishman, ran twenty miles without stopping, as part of one day's walk and run of more than one hundred and fifty miles. He had simply magnificent legs, and a chest so developed that the work did not seem to bother him any.

What we want is to have every boy in America a fair runner, so used to it and so knowing how to run, that it will at any time be as easy for him to run a mile at a good pace as it is to walk it. If he makes in that condition, he will have vigorous lungs and heart, well-built legs; and if he has run with chin high, or drawn hard into his neck, an erect carriage besides, he will be far more likely to make a healthy, vigorous man than he ever would without them or their equivalent. So important is this branch of education that it should form a part of every school course, as riding and other exercises do at West Point; should win marks for faithful work, exactly the same as

in other studies, and should affect the class standing of the pupil. He will soon learn the worth of this body-building in some form of contest where he avoids all the risks of the contest, yet gets much of the good. And if ever, through choice or need, he has to push his powers to the utmost, he will have some to push, and will be far more apt to come through with credit, than if, as with most of boys of to-day, he never had any systematic preparation.

Thus a few school exercises have been shown, aimed chiefly to bring vital power, to give each boy large lungs and a strong heart, and to teach him to keep them so; to show him that he cannot do without daily exercise any more than he can do without his dinner, but that it will pay him to take both. That if he builds his lungs and heart well, he makes all his vital organs healthier and stronger, increases his vitality and is apt to keep healthy and strong, to do more work and better work with head and body, and to prolong his life. That he ought to form the habit—and never in all his daily life to give it up—of daily vigorous exercise, of deep breathing all the time, of an erect carriage always, whether sitting, standing, walking, running, or at work, and as nearly as he can, of a straight position while asleep. Any boy who thinks for himself will see that if he has splendid lungs and heart, it will be much easier for him to build up any muscles he likes; those of his back by moving; of his legs by hopping, jumping, or skating; of his arms by using dumb-bells, exercising on the parallel bars, climbing ropes, poles, and ladders hand over hand; or every part of him by wrestling; than it would be for him or any other boy with small lungs and weak heart. That if our indoor life will shrink and weaken him, as it surely will, he must prevent it by daily using the means to be strong, erect, well knit, and enduring.

Training for Girls

What is there here not equally true as to girls? Who is apt to get on better anywhere in life: a girl, pale and weak, who tires easily; who has never developed body or limb; whose small feeble lungs, feeble voice, listless walk, and gen-

eral air of helplessness at once tell all who see her that she is weak; and that unless she mends her way she is sure to go through life a care and a burden to others, and of little or no real help to any one? Or a girl with every muscle gracefully developed, with head well set upon a shapely neck, with high, superb chest, erect, lissome, step springy and elastic, a good runner, swimmer, skater, dancer, golfer, tennis player, sailor, fencer, or a skilled and nervy horsewoman, a splendid walker; her clear, bright eyes, exquisite complexion, sunny air, trained mind, and strong, high character combining to give her a face attractive, perhaps radiant with beauty; and an atmosphere so helpful and wholesome, that somehow she wins and owns all hearts? It is easy to answer.

Nearly every one of the things that she does not like, she can cure; and those that she does like, she can have, if she will use the means to get them. We have been seeing how boys can get many of them. And the same, or like ways, will build up the girls just as readily. With all our boys and girls at last with sensibly educated bodies as well as minds and characters, what else will do as much for the present and future of our race, will reduce its sickness and mortality, and will aid on all lines the development of our wonderfully favored land?

Exercise for the Middle-Aged

While children need bodies so trained as to help and not hinder them through life, most people of middle age and older need them even more. After the flush of youth, and during the years of confining work and care, men and women grow less active of body. They ride instead of walk, sit more, are on their feet less, drop the sports and games of youth, and physically, at least, become different beings. If the spirit and zest of youth, the keen enjoyment of all forms of diversion, of our natural appetites, and a disposition to look upon the sunny side of life can be kept up into middle life, and even into old age—as it has been by not a few men—others may find in their own cases the truth of the old saying that "a man is only as old as he feels."

But with the stress and exacting demands of middle and later life, the body does not work quite as easily as in youth. The inert habits, the riding to and from work, the neglected muscles and lungs lose power, and often size as well, and prove anew that "In all human action, those faculties will be strong which are used." Better play or exercise or work daily now as you once did, till, by the sweat of your whole body, you know that same splendid glow, and you are going straight to the roots of the disturbance, unclogging your mill, and making it grind nearly as well as it ever did. A German teacher of wide experience, a hundred years ago, wrote thus:—

"Our most celebrated physicians agree that the sources of health are to be found in pure air, cold water, wholesome and temperate diet, and due bodily exertion. Even infirm adults become healthy and strong when they apply to these with resolution, perseverance, and cheerfulness. The support of the body requires not nourishment alone, but the separation of what cannot be converted into blood; and what is daily thrown off from the blood is of this kind."

Perspiration and Digestion

Perspiration is the principal way in which this can be effected. The best means of promoting this is bodily motion and exercise. Perspiration depends on the circulation of the blood. The skin is the seat of small glands, which secure from the blood the particles that are to be discharged. These particles are conveyed from the glands to the pores of the skin, through which they are expelled from the system. Care must be taken, therefore, that abundance of blood be conveyed to these glands; in order to do which its circulation must be promoted. Another is the assisting of the digestion, the promotion of the appetite, the exhilaration and refreshment of body and mind. A third consists in the expulsion of pernicious humors; hence people who are accustomed to much exercise are little troubled with severe diseases: with stone, gout, ague, cachexy, dropsy, or hypochrondriasis.

Nothing in the world is a more certain and efficacious pre-

servative than a sufficiency of bodily motion. "It excels every medicine that can be recommended for the preservation of health and the prevention of disease: and in this view may justly be called a panacea, as it not only removes the causes of disorders, but is an effectual means of strengthening the body and keeping it in a proper tone." Sensible bodily exercise is better known and understood to-day than it ever was before. There are more tools to aid in it; and the work without tools is ample and varied. Every indoor man, whose business gives his muscles nothing to do, ought to give them enough daily to do to promote copious perspiration, and so cleanse and purify the body more in this way than by all the other four cleansers —the lungs, liver, kidneys, and bowels. He can do it in any number of ways. But he must take some way, and follow it till the pay comes. His very business training and life will help make this easy. For they have taught him that, to make money, or do anything else, he must find the means and use them, sensibly and persistently, till he succeeds. The same rule applies in getting back his vigor.

The Medicine Ball

In the sporting goods windows, you see a "medicine ball" of leather, filled with rags, and somewhat larger than your head. Stripped till you can work with comfort, toss one of these to some one—a little more active than you are—standing thirty or forty feet away. Toss it in any way you like, only so that it gets to him; and always catch it on the return. If you have been using but one hand now try the other. When you feel like stopping, rest a little. Then toss with both hands, letting your companion stand a little further off.

"The liver is a sponge: squeeze it!" said an eminent physician. Sitting at your desk, or in common walking, you do not squeeze it. But every time you fling the ball you are squeezing it with a vengeance. Keep that ball going till your skin is as moist as that fast trotter's you saw flying past another on the road the other day. This lubrication of your machinery, and relieving the rest of your sewage system by calling on this

neglected branch, which, as we have seen above, can do more work than all the rest of the service, is just what you need and have been doing without for years; and a muddy complexion, a draggy step, shortness of breath, perhaps also a coated tongue, are saying so. Had you held the ball in both hands far down behind your neck, and then thrown it as far as you could, your liver would have had a squeeze such as it had scarcely known since you were a boy.

Acquiring an Erect Carriage

Try some of these simple exercises. Aim always and everywhere to have your head on top of your spine—not as most heads are, poked forward. Keep the back of your neck pressed firmly against the back of your collar all day long. Always sit far back on your chair; hold your chest well up toward your chin, and breathe as many slow, deep breaths each day as you can. In a few weeks you will find that you are a different man; that the old, sluggish feeling has gone; that you do not easily get nervous; do not somehow tire; are fresher at the day's end; can work longer; and perhaps that some of those about you have been overheard to say that you are gettng better natured and a more genial fellow. Indeed, in every way you regard it, you find that the half-hour or more a day of attention to your body has been well paid; that depresson is now a stranger; that you work better, feel better, and even fancy that you look better than in the days when you neglected your body.

A Hint for Women

If the way is so open and easy for men to get rid of cumbrous flesh, impeding all their work and cutting down their comfort more than they are willing to tell, why should not every middle-aged or elderly woman, instead of fleshing up till the charming figure of her youth can scarcely be recalled, so care for her figure daily, by attractive, vigorous exercise, with one or more of her friends; now mastering this accomplishment, now that; fencing this winter, swimming in summer;

walking, as many women here and abroad do, from five to fifteen miles a day, with ease, or riding till she more than ever admires that matchless horsewoman, the late Empress of Austria?

In a few months she will find most welcome development and symmetry. The extra flesh will have gone, especially if she also has been faithful with the medicine ball, or other work that caused free and ample perspiration daily—for that is one of the safest and best ways yet found to reduce weight.

The Best Cosmetic

Fortunately, also, natural exercise is Nature's own cosmetic —the best yet found to insure a perfect skin. Daily, systematic, sensible exercise for her will bring back her youth to an extent surpassing belief; will give her vigor and elasticity alike of figure and of spirits; will, in effectiveness in any field, as in personal charm, do more for her than any other known thing can. And for all the time it takes each day, it is practically sure, whatever her fortune, wherever she is placed, to be her best investment; costing little or nothing, a safe, simple, joyful diversion; and if she shares it with a friend, she will widen the good she is doing, and will likely find, as one usually does when helping others, that she is getting more than she gives.

Daily Exercise Pays

It pays boys and girls. It makes them better in any games. It puts them and keeps them in cheerful, sunny spirits—a pleasure to themselves and to all whom they meet. It gives them not only fine muscles, but, far more important than in getting these, they make heart and lungs, stomach and digestive machinery, and all the other vital organs larger and stronger; it gives them a more roomy house to live in, and causes them to do high-class work. So it gives health; makes it harder for disease to get in, and drives it out more quickly when it does get in.

PLEASANT PICTURES OF CHILD LIFE—II.

SYSTEMATIC PHYSICAL TRAINING

Introduction

Chapter I—Our Physical Needs

THE peril of this century is physical decay. This peril is gravely imminent with respect to all who dwell in our great cities. All the conditions of life in the modern American city favor it. Our vastly developed commercial tendency is one of its most effective promoters. Wealth, or the accumulation of that wherewith to gratify the desires, is the great incentive of our contemporaneous life, and under its fevered stimulation, vast numbers of men and women, utterly careless of the body's needs or demands, struggle in the great conflict, and eventually go down, victims of the unchangeable law of Nature, which decrees that the fittest shall survive.

And all these weak persons, who succumb to the inevitable before they have reached the ultimate span of a normal life, bear or beget children who are weak in proportion as their parents were weak, and these, thrust in their turn among conditions demanding strength, resisting power, and vitality, succumb quicker than their forebears.

We are living in an age of rapid transit. The telegraph, the telephone, the swift-flying mail train and ocean liner have quickened the pulses of life and revolutionized the methods of doing business. How to keep pace with this rapid method of doing things is getting to be a very serious problem with a great many people. The difficulty of adapting one's self to new methods of thinking and acting is a very real one, and thousands of persons are breaking down annually in their efforts to do so. It would be the height of folly for a young

man to enter an athletic contest at the present day without taking a course of preparatory training to get himself in condition. But the pursuit of a trade, business, or profession is no less a struggle, in which those who are best prepared and who keep themselves in the best working condition, both mentally and physically, win success, while those who are poorly prepared, through lack of a good inheritance or education, or who neglect to keep themselves in fine physical condition, drop out of the contest and give up the race. It must be apparent to every one that in order not only to attain eminence, but even to hold one's own in the struggles of the business world, a man must always be at his best.

How to keep one's self physically fit to meet the duties and responsibilities of everyday life is a vital matter, worthy of consideration by every individual.

There is a great natural truth, universally demonstrated with regard to the various forms of living organisms embraced in the animal life of the world; and that is, when all the functions of the body work together harmoniously, such as the digestion, the respiration, the circulation, and the excretion, there is found a normal, strong, healthy organism, capable of existing under conditions that would mean the quick dissolution of one in which there was a derangement of the natural functions.

The human body is a most intricate piece of machinery. It may be compared to a steam engine which requires fuel, water, and oxygen. It obtains heat by the burning of the fuel with oxygen; the waste products that result from the combustion take the form of carbonic acid gas, urea, etc.

To insure a continued, harmonious working of this machine, all the parts must be properly developed and adjusted, one to another, and there must be a constant supply of the fuel (food), water and oxygen.

This complex machine has the power of effecting repairs resulting from ordinary wear and tear, under proper conditions, so that with the proper treatment, the span of its existence might be indefinite.

Briefly, the digestive organs supply the blood with fuel,

which is carried to the lungs and other parts of the body to be utilized as heat-producing elements, or to repair some broken-down part of the machinery. The oxygen necessary to completely burn, and employ this fuel, is taken into the lungs by respiration, or breathing. As the blood circulates through the body, laden with the various elements which constitute the tissues, bones, nerves, etc., of the body, the various living cells select what they need for maintaining their structure, and the residue, or waste, is passed out through the excretory channels as waste products.

But without exercise of our bodily functions they become deranged and weakened. The body without exercise is like a rusting engine, which finally drops to pieces from sheer disuse. Flabby muscles, shortness of breath, inability to undergo sudden or difficult exertion, and low vitality, are the certain symptoms of a body that is rusting.

With this plain, common-sense view of the structure and functions of the human body before us, it is apparent that the only thoroughly natural method of maintaining the equilibrium of health is to exercise—use the various organs reasonably—and to supply the proper proportions of food, water, and oxygen.

But the intellectual character of civilization has the tendency to develop the mental faculties of men and women at the expense of their physical strength. This is one of the evils of specialization, where an individual becomes a mental machine, quick and ready at his chosen work, but weak in all that goes to make physical manhood. From this one-sided development there can be nothing but ultimate failure.

The physical organization has been left out of the scheme of life altogether by many men and women, or else a too strong belief in the potency of drugs to remedy any manifestation of weakness has led them into the error of artificial stimulation of the overtaxed muscles and nerves, with disastrous results.

The day when there was absolute dependence in drugs has passed, and the advance guard of the new medical profession has for some time past recognized the fact, that not only physical development can be attained by exercises which employ the muscular system in regular movements, but that by bringing

into systematic use the muscles and organs of any affected portion of the body, wonderful curative powers are put in operation.

There have been half a dozen treatises on the application of physical exercises to healing purposes written by members of the medical profession. But most of them were designed merely to supplement the ordinary treatment by drugs. We undertake to supply herewith a series of exercises, devised to gradually strengthen the entire physical body, and to do it so gradually that even an invalid may take up the system, and by following it through to its conclusion obtain not only relief from his disease, but the requisite degree of muscular strength which one of his or her particular height and build should possess.

Most of the systems of physical culture heretofore put before the public are arduous, and demand considerable time. The advantage we claim for the following exercises, which embrace all that is necessary to secure the development of an athlete, is that they requires absolutely no apparatus, although we give a few movements at the close for dumb-bells; and that all the time required is a few minutes every morning and night. You will never miss these short periods of exercise from your day's duties, and you will find yourself unconsciously gaining vigor and elasticity, and the buoyant spirit that is inseparable from successful achievement.

Chapter II—Diet

I referred in the preceding chapter to the importance of supplying the proper fuel to the intricate living engine—the human body. The importance of this subject becomes greater when we undertake to effect a development of the physical system to that degree of perfection that accompanies health. A person might exercise persistently, practicing the most approved movements, and still never succeed in developing a particle of muscular tissue, or gaining the normal level of health, if they refused to conform to a diet that would supply the elements of nutrition needed by the body to maintain its heat and effect its repairs.

A great many persons who have made a study of the relation of strength and endurance to food, have arrived at the conclusion that a vegetarian diet is the best for quick, permanent, and vigorous development. I, however, have been able to secure good results where a mixed meat and vegetable diet was employed, provided I could secure the desired rotation of foods.

It is a well-known fact that a majority of people continually over-eat. If they do not over-eat in quantity, they do it by consuming such foods that an over-supply of some element of nutrition is obtained at the expense of some other very necessary element.

The ideal diet would be one that combines the exact quantity and proportion of elements that the body consumes in the course of a day. It is comparatively easy for the scientist, equipped with all the apparatus at his command, to determine the elements needed, and their exact proportions. The elements required in the daily ration of a normal healthy man consist of nitrogenous, or tissue-building foods, to give the elements needed to effect repairs in the tissue structure; fats, which are heat-producing, starch and sugar, also heat-producers of a lower grade, and a small percentage of water and vegetable salts.

All these four elements are contained in vegetables, and in approximately the proportions needed by the body. Meat is a tissue building food, and where a mixed diet is preferred, this should be borne in mind, and the necessity for eating a sufficient quantity of vegetables or fruits be not overlooked.

I shall not enter into any extensive discussion of foods here, but I devote sufficient space to give the student a proper idea of the foods he should eat, and how they should be eaten.

For one of average health who undertakes this system of exercise for better physical development, the following regimen of diet should suffice:

At the first meal, eat only fruit, cereals, and milk. This should be thoroughly masticated, and not gulped down without being mixed with a sufficient quantity of saliva to start digestion immediately.

When convenient, the principal meal should be taken about noon, when the activity of physical organization is at its height, and the body is expending more energy and needing more heat producing and repair materials than at any other time. This meal should be confined to one dish of good, well-cooked meat; beef or mutton preferably; whole wheat, or some whole grain, bread, butter, a few potatoes, rice or other starchy vegetable, and all the watery, saline vegetables, such as spinach, cabbage, turnips, lettuce, celery, cresses, etc., that the appetite craves. For dessert, rice or tapioca pudding or fruit is the best.

Plenty of time should be taken at this meal, and every morsel thoroughly masticated. Nine-tenths of the stomach disorders arise from swallowing food improperly masticated; and all the physical exercises you can take will not make up what you lose in omitting to exercise the muscles of your jaws sufficiently at meals.

If I were called upon to point out the most important exercise that a man or woman could take, I would unhesitatingly say, exercising the muscles of the jaws at meal time. This thorough mastication not only desiccates the food, and turns it into the stomach in a condition that permits the speedy action of the digestive fluids upon it, but it constantly sends out into the mass of food tiny jets of saliva, which is one of the most important juices in the digestive apparatus, and without a sufficient quantity of which complete digestion is utterly impossible.

The last meal should be eaten several hours before retiring; and when the principal meal is eaten at noon, it should not include any meat. Bread, cheese, vegetables of all kinds, and stewed fruits, should be the principal ingredients.

It is of the utmost importance, where one desires the quickest and best muscular development, to omit coffee, tea, and stimulants from the dietary, and to avoid pastries, highly seasoned and spiced dishes. In the place of coffee or tea as a beverage, substitute either cocoa or a mixture of hot water, milk, and sugar.

There is a mistaken idea that meat is the only strengthening food. On the contrary, if you want to develop good, firm, elastic muscles, and put the organs of your body in a healthy

condition, do not eat much meat. Confine your meat eating to one meal, as suggested in the foregoing schedule, and absolutely and resolutely refrain from anything between meals. Eat as little of sweets as it is possible to get along with. Do not eat candy at all, and what fruit and nuts you eat, make a part of one, or all, of your meals, and eat them as necessary food, not for the sake of stimulating the nerves of your palate.

Three meals a day are sufficient for any one, even a man doing heavy physical labor in the open air; and if your occupation is indoors and largely sedentary, two will be found sufficient.

Let your meals be regular, and vary the vegetable portion of your diet as much as you can. With the great variety of vegetables, fruits, and nuts always in our markets, this is not only easy, but it can be done economically.

Where it is desired to go without meat, it can be easily done, and perfect nutrition maintained, by merely substituting such food as eggs, cheese, beans, peas, or lentils in its place. Peanut butter and whole wheat bread also form a combination that, quantity for quantity, give more nutritive qualities than can be obtained from the richest meats.

The drinking of water is a very important part of the hygienic care of the body. Most persons do not realize the important part played by this fluid in the mechanism of the body, and constantly neglect to take a sufficient quantity of it. Drinking at meals should be avoided, as a little practice at proper mastication will demonstrate that no fluid is required as a part of the meal. Water at about the temperature it comes from the earth should be drunk freely, however, immediately after rising in the morning, and at intervals between the meals. Where the desire for it has been denied until the habit of going without it is fixed, a glass should be taken at regular intervals every day. Those who will adopt this method will be surprised at the beneficial effects that will follow.

Under ordinary conditions waste matter accumulates daily in the alimentary tract, and that part of one's body needs cleansing with water just as much as the outer skin.

Chapter III—The Way to Gain Strength

It would be well for us to consider at this point the various kinds of physical or muscular development it is possible to attain by systematic exercise.

All my readers have, possibly, at some time or another, seen one of those extraordinarily developed individuals, with bunches of so-called muscles that seem to be stretching their covering of skin almost to the bursting point.

I want to caution you against this type. Such muscular development is to be shunned just as one shuns a disease. It is the affliction of men who have overtrained, and who have strained their muscles to the limit of their endurance continually for a long period of time. They have succeeded in making them large, but they lack life, resiliency, and spring.

I may compare the healthy muscle to a steel spring. The latter has a point beyond which, if bent, it will not resume its original shape; and a muscle, tired beyond its normal point of resistance, will become hidebound or stiffened. It cannot bear the strain, or respond like the long, smooth, normal muscle.

Another form of development is likewise to be avoided. It is the bunchy type of muscular development. You have seen it in the arms of sailors, for instance, whose work has been mostly hauling halyards; in professional strong men, who give weight-lifting exhibitions, and have enormous arms and shoulders, sometimes with very little lung power, and with poor, malformed legs.

The bunchy muscle is only partially developed. When contracted it stands out prominently, and looks enormous, because only a part of the muscle has been developed, and the lack of development of the remainder robs it of its symmetry.

In both of the forms of development mentioned above, the underlying veins and arteries are liable to be much enlarged, and therefore are sure breeding grounds for disease.

The ideal muscle is the one that combines the greatest strength with the greatest suppleness. It should contain the largest possible number of sound muscular fibers, without any

attendant malformation of the inclosed vessels. Ideal muscular development, moreover, should extend throughout the entire body; embracing not only strong external muscular tissues, but sound, strong heart, lungs, and internal organs, and should be accompanied by a harmonious working of those organs.

Good digestion, restful sleep, and a pink skin are the best indications of such a condition. To the untutored eye, one who possesses the ideal development may not appear to be so powerful as either of the two false types I have mentioned, but place individuals representing each type in a position requiring endurance, or a manifestaton of general bodily strength, and the ideal development will triumph in every instance, provided, of course, that the individuals are of similar height and weight.

For the acquisition of this form of development the greatest care is necessary. The body must not only be supplied with proper food, as stated in the preceding chapter, but care must be taken to begin the exercise in such a manner that there is an even development throughout the entire muscular system; and to have the muscles, during exercise, in the most favorable condition. There must always be a full supply of blood to the muscle in use, and, to obtain this, attention must be constantly directed to full, deep inhalations of pure air.

I have stated before that proper care in masticating food should be used freely by those who would secure a good, sound physique. It is not less important that the lungs be regularly and thoroughly employed. The purification of the blood—the burning out of the dead, waste matter in it by contact with oxygen—occurs in the lungs, and in order to furnish the proper kind of blood to your muscles, you must thoroughly oxidize it in the lungs. Bear this in mind, later, when you come to the exercises, and acquire the habit of proper breathing as quickly as you can.

Muscular development should be undertaken with a view to secure quickness of response, or suppleness, as well as to acquire resisting power. To do this the amount of resistance imposed upon the various muscles must be carefully graded. Any muscle, or set of muscles, subjected to a weight, or resisting force,

greater than the energy of the muscle can sustain, becomes strained and weakened.

This system of exercises was designed with the special object in view of leading the student, by easy stages, into a condition of ideal development, in which all parts of the body are harmoniously strengthened. Therefore this word of caution is needed here. Take up the exercises as they are given; practice each series for the time allotted to it, following instructions faithfully, and you will acquire the development desired in a much shorter time than if you performed the movements haphazard, and without reference to the gradual strengthening of the muscles employed.

If you have ever performed any unusual physical work, such as taking a long bicycle ride after months of idleness, or attempted an unusually long walk, you are aware of some of the effects that may be expected from subjecting weak, undeveloped muscles to too great a strain. The soreness and lack of tone that generally follow such an experiment prevent one from repeating the effort for some time.

So, in exercising, if you do not adopt a gradual, systematic form of development, there are likely to be disastrous results. Too much exercise, as we have seen, will result in staleness, or a muscle-bound condition. Exercise of a violent nature, performed by one with untrained muscles, will result in a loss of tone, the rupture of a muscle, rupture of a blood vessel, dilatation of the heart or an artery, the giving way of a weakened valve of the heart, and divers other untoward manifestations.

These exercises were designed with the special object of supplying healthful and harmless exercises, which may be taken with benefit by the weak, as well as by the healthy. There is no danger, even in a patient suffering from heart disease, for instance, taking this system of exercises, if he will follow the instructions carefully, and depend on constant repetition for the development he desires to effect, instead of attempting to apply the entire system to his case at once.

Regularity and moderation are the mainsprings of success in striving for ideal physical development, just as they are in eating and the other pursuits of life.

In fact, regularity must be the watchword of every one who would secure the much to be desired blessings of sound health, a symmetrical body, and mental and physical vigor.

Chapter IV—Bathing

One of the most important of the excretory organs is the skin. In a previous chapter I referred to a clear, ruddy skin as being one of the best indices to a strong, healthy physical condition, which is invariably accompanied by pure blood.

Likewise the skin is also one of the most easily affected parts of the body in the case of disease. A number of obscure and troublesome diseases are confined exclusively to the skin. We all know how quickly the skin registers the existence of a deranged physical condition. In cases of indigestion, imperfect nutrition, poor circulation, and many nervous disorders the skin becomes pallid, cold, and clammy; and in all fevers the skin is hot, dry, and rough.

The fact that it plays such an important part, and is such a clear barometer of one's physical condition, should argue for the most minute care of that part of the body.

One of the first essentials for a healthy condition of the system, is a clean, healthy skin. To secure this, regular bathing is required. Through the pores—the tiny excretory ducts which arise in the subcutaneous tissues, and open at the surface of the skin—there is a constant excretion, in health and sickness, and unless this is removed, and the pores kept open, the results are bound to be disastrous. One of the most important phases of exercise is that by muscular movements. During exercises of this kind the skin is contracted and expanded, just as the deeper muscular tissues are, and the pores are made to discharge, in the form of perspiration, all the waste material that may, in the course of the bodily economy, have come into their territory.

Bathing, like eating, sleeping, and exercise, should be regular, and it should be performed as intelligently as any other important function of civilized life. No one can keep the skin in a healthy condition by an occasional bath, at intervals of a

week. The skin demands daily care. The time spent in regular care of the skin will be amply repaid by the feeling of buoyancy, and the freedom from nervousness, and the effects of external conditions of temperature that are the results of proper bathing.

I would recommend to those who take up this course of physical development a hot bath, with plenty of soap, at least once a week, taken with a view to removing all the accumulations of perspiration, dead tissue cells, as well as the dust, etc., that one invariably accumulates upon the skin. In addition to these hot baths, there should be cold sponge or towel baths once or twice a day after exercising. Soap should not be used with these cold baths oftener than once or twice a week.

The cuts herewith show one of the most effective methods of stimulating the surface of the skin, and it should be made a part of every exercise. It is known as the friction bath, and should be taken immediately after going through the particular set of exercises you may be practicing, both morning and evening. A coarse Turkish towel is recommended, but a flesh brush may be used by those who prefer it.

Grasp the towel, as indicated in the cut, with hands far enough apart to give the arms room to swing, and then rub briskly, back and forward, over every part of the body, and continue till the entire skin is pink from the accelerated circulation.

Bathing—Fig. 1.

It will usually take two or three minutes to accomplish this, and these two or three minutes, if the movements are made rapidly, and regular and deep inhalations are practiced, will suffice to give the body a ruddy, healthy glow.

Then wash briskly with cold water and sponge the entire body.

Directions for Friction Bath

Bathing—Fig. 2.

Stand erect, with feet together; grasp towel near each end, firmly; begin at back of neck, and with forward and backward passes of towel, work downward to waist, rubbing back, sides, and chest.

Then begin at the ankles, and work upward on each limb, as in cut No. 2. Finish on the arms, rubbing them briskly from the wrist toward the shoulders, and immediately sponge off thoroughly with cold water.

Chapter V—Breathing

The conditions of modern life, especially those surrounding the man or woman of sedentary habits, are such as to make very little demand upon the individual for great lung capacity. The neglect of this function has brought the usual and inevitable decadence. There are but few people of normal lung capacity; and those with breathing power sufficient to enable them to run a hundred yards without being completely exhausted are exceedingly scarce.

One who has never studied the scientific development of the body would be surprised at the results of a few simple breathing exercises practiced daily. They will result, in the course of a very short time, in rounding out the flattened chest, giving greater lung capacity, and endowing the individual with an amount of endurance that he never dreamed of possessing.

Breathing is purely a muscular act. Proper breathing consists in thoroughly inflating every cavity of lung tissue by sufficiently enlarging the cavity of the thorax, to give the lungs room to expand. The upper part of the body, strengthened and surrounded by bony structure, can expand but little, therefore the normal breathing is done by exercising the muscles of the sides and diaphragm. This results in lifting the chest and

naturally pushing out the ribs, and stretching the connecting tissues.

Breathing exercises should be of two kinds: those taken when you are going through your regular exercises, and which should continue throughout the exercise; and those taken while you are walking, which should be practiced every time you get a chance, until you have acquired a habit of deep, proper breathing.

As the quickest way to accomplish this, begin each of your exercises with the following special breathing exercises:

First Breathing Exercise

Stand with the heels together; slowly inhale through the nose all the air you can hold in the lungs, with arms at side; then lift first one arm slowly, striving to inhale more air as the arm is lifted. Then raise the other arm, trying again to fill the lungs more completely; then let both arms drop at the sides, and exhale quickly through the open mouth. Repeat the exercise six to eight times. When taking up the other movements, continue to draw in as deep, regular breaths as possible while going through them.

Second Breathing Exercise

Stand near an open window, not in a draft, shoulders thrown back, head erect; then inhale slowly, to the full capacity of the lungs (Fig. 1). When the lungs are completely filled, open the mouth and expel all the air that you can by contracting muscles at waist and sides.

Breathing—Fig. 1.

Repeat this eight to ten times the first week, and increase two or three breaths a week, until you are taking thirty to forty at each exercise.

This should invariably precede both morning and evening exercises.

Moreover, one must not conclude that attention to breathing can end with the few moments devoted to systematic exer-

cises every morning and evening. The individual who would gain strength rapidly will continue the breathing exercises at intervals during the day, and gradually accustom himself to a habit of proper breathing. This is only arrived at when one has learned not only the proper method, but has so schooled the various muscles employed in breathing that they perform their functions involuntarily.

Walking—Fig. 1.

To attain this object, one should cultivate a correct habit of walking and carrying the body.

Always walk with head erect and shoulders thrown back. Then as you start off inhale, through the nose, all the air the lungs will hold, breathing abdominally or diaphragmatically. When the lungs have thus been filled to their utmost capacity, retain the air while you take a stride, and then exhale quickly, emptying the lungs as completely as possible (Fig. 1).

At the start never attempt to forcibly expand the chest. Simply breathe naturally. When you have acquired the habit of taking full, deep breaths, and have practiced the exercises given in subsequent lessons, you will find that your chest will expand naturally.

General Directions

1. These exercises should be taken twice each day.
2. The best time to exercise is immediately after rising, and just before retiring.
3. Clothing prevents the free movements of the body, and also hinders the excretory function of the skin, consequently have as little clothing on when you exercise as possible. The best way for the healthy to exercise is nude.
4. The exercises should be taken in a room thoroughly ventilated, by open window, but avoid drafts during first week of your practice.

5. Immediately after exercising, take cool (not cold) sponge bath. It is important that the bath should immediately follow exercise, as it cleanses body of matter forced out of pores by the movements.
6. Rub body dry, briskly with rough towel, from head to foot, till skin is pink.
7. In the instructions that follow, we will frequently allude to "rigid" or "flexed" muscles. You should learn how to produce this condition at once. The muscles of the hands, wrists, and arms are made rigid by clinching hands and throwing your will into movement, as if you were lifting or pushing a heavy weight. The muscles of legs and body may be "flexed" or made rigid by assuming attitude you would in supporting a weight, and holding it. Keep this in mind when exercising, as results largely depend on the will power you put into your exercises.
8. Interest may be kept alive in the exercises by practicing before a mirror; you will also learn how to make the movements accurately.
9. These exercises should be taken regularly and strictly according to directions. Do not miss a single day. Half-hearted, spasmodic work will not bring the results you desire.
10. You should get in the habit of flexing your muscles—i.e., making them rigid—at intervals during the day. You will find great benefit, for instance, from stretching or "flexing" the muscular system, just as you have seen a dog or cat do, during leisure moments, in your office, or when you change from sitting to standing position. Attention to this will make the muscles firm quickly without much apparent effort on your part.
11. If muscles become sore after two or three days' exercise, don't become alarmed. Continue the movements, but do not attempt to make the muscles very rigid for a day or two, till soreness disappears.
12. Allow five or ten seconds to elapse between exercises, and during this interval allow muscles to thoroughly relax.

SYSTEMATIC PHYSICAL TRAINING

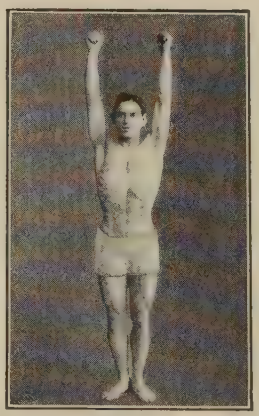
Exercises without Apparatus

FIRST LESSON

Exercise 1

STAND erect, arms extended as far as possible above the head, hands tightly clenched. Hold the body rigid, and the head firmly braced (Fig. 1).

Bend the arms at elbows, keeping muscles as firmly flexed as possible, and drop hands towards shoulders, turning hands downward firmly at the wrist. Continue the downward movement till the thumbs touch the shoulder, then thrust the arms straight upward to the starting position, straightening the wrist as you make the upward movement. Make this movement as if you were striking at something slightly out of your reach.



Lesson I—Fig. 1.

Begin with twelve movements, and increase to sixteen second week.

This exercise will develop the muscles of the forearm, biceps, triceps and shoulder muscles, and stimulate the circulation of the upper part of the body.

Exercise 2

Stand erect, with heels together, hands tightly pressed against hips, shoulders back. Without allowing the body to sway from side to side, raise the right foot as high as it can be

Lesson I—Fig. 2.

lifted, keeping it always close to the other leg (Fig. 2). Then return it quickly to the floor, and lift the other foot in a similar manner. Continue this movement as briskly as you can, using alternately the right and left legs.

Commence with fifteen movements of each leg, and increase to twenty-five second week.

This movement will develop the muscles of the calves and thighs, and promote the circulation through the lower extremities.

Exercise 3

Stand erect, heels together, arms extended straight in front of you and parallel, wrists turned inward, hands firmly clinched (Fig. 3).

Swing arms outward and backward, in arc of circle, endeavoring to make the hands come as near meeting behind your back as possible. When the movement backward has been carried as far as you can make it, without straining, bring the arms quickly to the starting position.

Begin with eight to ten movements and increase to twenty second week.

Lesson I—Fig. 3.

Exercise 4

Assume same position as in Exercise 3; then, flexing muscles of arm firmly, and allowing the elbows to bend outward, and bending the hands inward at the wrist, bring the clenched hands together against the chest, backs touching. Thrust arms straight out to starting position vigorously.

Begin with ten movements at each exercise and increase to twenty second week.

These exercises will develop the pectoral and other muscles of the chest, and increase the chest expansion and breathing capacity.

Exercise 5

Lesson I—Fig. 4.

Stand erect, heels together, hands placed firmly against the thighs; hold the legs rigid and perpendicular; then bend the body at the waist, alternately to right and left, as far as possible without losing balance. Make this movement slowly and deliberately, practicing deep and regular breathing (Fig. 4).

Begin with twenty movements and increase ten second week.

This exercise will give elasticity to the diaphragm, strengthen the muscular walls of the abdomen, stimulate the circulation and kidneys, and develop the supporting muscles of the lower half of the spinal column. Suppleness and a more graceful carriage will also be secured.

Lesson I—Fig. 5.

Exercise 6

Stand erect, heels together, hands extended straight over head, palms turned to the front (Fig. 5). Bend at the waist, keeping knees rigid, and sweep downward with extended arms, until fingers point to the floor (Fig. 6). Try every time you make this movement to touch the floor, then return to starting position, holding arms straight, and sweeping outward and upward with the hands. Perform the movements quickly.

Lesson I—Fig. 6.

Begin with twenty-five movements and increase to thirty-five the second week.

This exercise will greatly promote suppleness, strengthen the muscles of the back and sides, and tone up the action of bowels and kidneys.

Lesson I—Fig. 7.

Exercise 7

Stand erect, hands clenched and resting on the hips; breathe slowly and regularly; hold the legs and body rigid, and turn, at the waist, as if on a pivot, slowly and deliberately, from side to side as far as possible (Fig. 7). In making this movement hold the abdomen in. Continue until you are slightly tired.

This movement is to aid in gaining control of the abdominal muscles, and to stimulate the internal organs.

SECOND LESSON

After you have devoted two weeks to the first lesson, the second lesson may be taken up. Go through the movements of the first lesson every day, morning and evening, repeating each exercise eight to ten times, and follow with the exercises included in this lesson. If you are regular in your exercising, and do not omit them, you should begin to see considerable improvement in your muscular condition by the time you have concluded the two weeks allotted to this lesson. Increase the number of movements three to five the second week.

Lesson II—Fig. 1.

Exercise 1

Stand between two chairs which you have placed back to back about thirty inches apart (Fig. 1). From this position bend the knees and the arms, allowing the body

to sink between the chairs to a depth of about twelve inches; then extend both arms and legs energetically, bringing the body to an upright position. Be sure to keep the head and shoulders well back, and to lessen the resistance put upon the muscles of the arms and chest by doing the greater part of the work with the legs. In no wise is it advisable to try to lift the weight of the body between the chairs by the use of the arms alone. Repeat twenty times. This exercise will rapidly develop the muscles of the arms.

Lesson II—Fig. 2.

Exercise 2

Stand with the feet about twelve inches apart, with the arms extended outward from the sides in a horizontal position (Fig. 2). From this position turn as far round as possible to the left, keeping the left arm fully extended, but allowing the right arm to fold across the chest until the fingers touch the left shoulder (Fig. 3); now reverse the movement, turning quickly to the right, swinging the right arm well back in a horizontal plane, and allowing the left arm to fold across the chest until the fingers touch the right shoulder.

Lesson II—Fig. 3.

In doing this exercise concentrate the attention about the muscles of the waist and loins, but use the arms and legs in swaying from side to side in such a way as to modify or intensify the strain put upon the center of the body. Repeat twenty to thirty times in each direction.

Lesson II—Fig. 4.

Exercise 3

Stand as in Figure 4, arms extended, heels together, muscles rigid, hands clenched and palms to the front; then step forward with left leg, twenty-eight to thirty inches, bending left knee, and bringing clenched hands inward until thumbs touch the chest; body slightly bent backward at waist when in position of Figure 5. From this position return to that of Figure 4, extending arms to full length, and straightening body to full height, holding muscles rigid. Make ten movements, and then put the right leg forward and make ten additional movements.

Lesson II—Fig. 5.

Exercise 4

Stand erect with arms extended, fingers straight; then, holding arms as nearly in a straight line as possible, and the muscles of legs and arms rigid, bend at waist till one hand points straight to the floor, and the other straight to the ceiling (Fig. 6); straighten body and bend in opposite direction till the position of the arms is reversed. These movements should be made quickly. Repeat fifteen to twenty times.

Lesson II—Fig. 6.

Exercise 5

Lesson II—Fig. 7.

Stand with heels together, hands placed firmly against the body at the waist; then lift right leg, sideways, as high as possible, straightening the foot as the leg is lifted, and swaying the body slightly in

opposite direction; return leg to starting position, and then thrust out left leg in similar manner (Fig. 7). Repeat the exercise ten times with each leg.

THIRD LESSON

Repeat each of the exercises given in the preceding two lessons ten times, and at their conclusion add the exercises given in this chapter. It will be found of great benefit in developing the muscles of the hands, arms, and shoulders to practice the following exercise several times during the day when opportunity offers.

Clasp the hands behind the back, straighten the arms, and press them inward against the sides as firmly as possible, inhaling a full breath in the meantime, exhaling it as you relax from the movement. Clasp hands in front of the chest, elbows bent till the forearms are in a straight line in front of the body, and then try to pull hands apart, using all the force, both in grip and pulling, that you can.

Lesson III—Fig. 1.

Exercise 1

Stand erect, then, inclining body slightly forward and lifting one leg, clasp hands over knee, straighten the body, and pull thigh as firmly against the lower part of the abdomen as possible (Fig. 1). Relax, and repeat movement with other leg. Repeat ten times with each leg.

Lesson III—Fig. 2.

Exercise 2

Stand in a natural position with the elbows at the sides and finger points touching, just under the chin. Raise the elbows out from the sides as high as possible, keeping the fingers of both hands in contact under the chin, and elevate the right knee to

Lesson III—Fig. 3.

a horizontal position in front of the body, as in illustration (Fig. 2). Return to the original standing position with the elbows at the sides and raise the elbows and left knee; repeat alternately with right and left leg elevated twenty times.

Exercise 3

Stand erect in a natural position, arms at sides, body held perpendicular, and chest out; then, bending both knees, let the body sink downward, rising slightly on the toes, till you have assumed as nearly as you can the position of the figure in the illustration (Fig. 3), returning to erect position without moving the feet on the floor. Repeat twenty to thirty times.

Lesson III—Fig. 4.

Exercise 4

Stand with the right leg advanced diagonally forward about thirty inches, and the hands held clenched about the height of the hips (Fig. 4). From this position swing the body forward, pivoting at the hips and throwing the weight well on to the right leg. Extend the arms downward till the fingers touch the floor just beyond the right foot (Fig. 5). Bring the body to an upright position, pulling the arms upward and backward until the hands are again on a level with the hips. The movement is a little like that employed in rowing a boat, and the action may be greatly intensified by leaning well back at the end of each stroke, so that the body is on a line with the advanced leg, and the weight is shifted from

Lesson III—Fig. 5.

the right to the left foot. Repeat fifteen to twenty times, then place the left leg in position and go through the movement a like number of times.

Lesson III—Fig. 6.

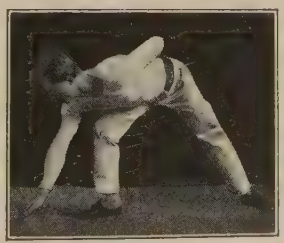
Exercise 5

Stand with the feet together in a natural position, with the left hand on the hip and the right arm by the side. Raise the right arm upward and sideways to an extended position above the head; at the same time raise the left leg outward and sideways as far as possible, being careful to keep the moving arm and leg rigidly straight (Fig. 6). Repeat fifteen times, and then make same number of movements with the left arm and leg.

Lesson III—Fig. 7.

Exercise 6

Stand with the right foot advanced diagonally about thirty inches, with the left arm folded across the small of the back, and the right arm extended upward over the head as far as possible (Fig. 7). From this position incline forward, pivoting on the hips, and touch the floor in front of the right foot with the fingers of the right hand (Fig. 8). Return again to the original position, keeping the right arm rigidly extended and carry it backward as far as possible. Repeat ten times, and then make ten movements with the left foot advanced and the right arm behind the back.



Lesson III—Fig. 8.

FOURTH LESSON

If you have faithfully followed the directions given in the preceding lessons, omitting none of the exercises, you will have greatly stimulated your muscular system by the time you have completed the two weeks allotted to the last exercises, with the movements continued from other lessons. We can now proceed to exercises requiring considerable endurance, and calculated to harden the muscles rapidly. From this point onward we shall conduct you through movements that will produce athletic muscles. If you have not sufficiently strengthened your muscles by the preceding exercises, to take these without producing soreness, or undue strain, merely attempt them, and practice the movements of the preceding lessons which bring into play the muscles which show undue weakness.

Lesson IV—Fig. 1.

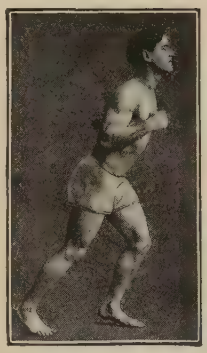
In a very little time you will be able to do the most difficult exercises, and your muscles, while not as hard as wood, will be as hard as a healthy, normal muscle should be. Moreover, they will be evenly developed. Continue the exercises of Lessons Two and Three, beginning each exercise with the movements given in this lesson.

Exercise 1

Stand with the feet about twenty inches apart, with the weight thrown on the right leg, and the right arm extended upward, and the left arm down by the left side (Fig. 1). From this position bring the left arm sideways and upward, and carry the right arm sideways and downward, throwing the

Lesson IV—Fig. 2.

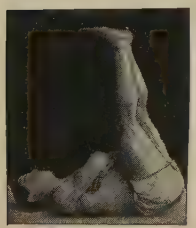
weight of the body at the same time on the left foot (Fig. 2). Continue the exercise, throwing the weight of the body first on one leg and then on the other, bending the right knee and swaying the hips to the right and the shoulders to the left as the right arm swings upward and the left arm downward, and reversing the action of the hips, legs, and shoulders as the left arm swings upward and the right arm downward. Repeat twenty-five times.



Lesson IV—Fig. 3.

Exercise 2

Stand as in illustration (Fig. 3); hands tightly clinched and held against chest; strike out, as if at an object, with left hand, holding right fist against chest, throwing body slightly forward, bending left knee, and bringing left foot firmly on the floor, and at the same time straightening the right leg and raising the heel of right foot. Bring the left arm back to starting position, throwing the body backward from the waist up, striking straight in front of the body with the right hand, dropping the weight of body on the right leg, bringing the right foot firmly on the floor and raising the heel of the left foot until the top of the foot nearly forms a straight line with the leg. Make the movement ten times and then change position of the legs, bringing right in front; and repeat ten times.



Lesson IV—Fig. 4.

Exercise 3

Lie at length on back, arms folded on the chest; bring the legs up slowly and steadily, without bending the knees, until they are perpendicular, then press them forward towards the head as far as possible, and return to starting position (Fig. 4). Breathe regularly while making this movement. By bringing the feet as far forward as possible, and slightly raising the buttocks each time, the best results may be obtained. Repeat eight to ten times.

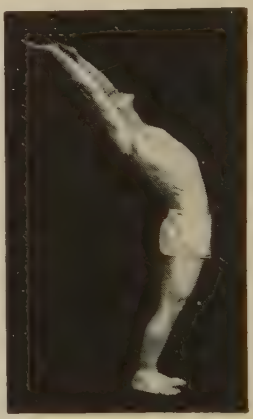
Lesson IV—Fig. 5.

Exercise 4

Lie at length, hands clasped back of neck, muscles rigid, then, without lifting the feet, rise slowly to sitting position (Fig. 5), returning from this position to the reclining one. Repeat ten times.

Exercise 5

Stand erect, arms extended straight over the head, palms forward, then bend body at waist, bring arms downward until the fingers point to the floor, holding knees rigid; then straighten the body, throwing arms over the head and as far backward as you can, as in the illustration (Fig. 6). Repeat ten to fifteen times.



Lesson IV—Fig. 6.

FIFTH LESSON

The object of the preceding lessons has been quite as much to train the muscles to uses other than what they have been subjected to in the ordinary course of your daily life, as to promote development. The splendid development you see in the athlete was obtained by work, and if you aspire to a fine athletic physique you must work to obtain it. The exercises in the succeeding lessons, therefore, will be such as require actual muscular exertion. If you have prepared for them by faithfully going through the preceding lessons, you will be in a condition that will enable you to go through the exercises with comparative ease.

These exercises will give you all the "heavy" work needed to perfect your development, without recourse to any form of apparatus, and without entailing the risk of injury from strain.

During the first week of your practice of the following exercises, do them only at night, following the exercises of the preceding lessons; then add them to the morning exercises also, if you have the time. If your time is limited in the morning, you may take them at night only, dropping the exercises included in the first two lessons, and devoting a little more time to these exercises.

Exercise 1

Stand in an open doorway, the feet together, a few inches back from the sill, grasp the sides of the door firmly, at about the height of the chin, press upward with the arms, as if trying to lift a weight over your head; hold this pressure at as great a tension as you can and rise on the toes (Fig. 1). Return the heels to the floor, and repeat the movement until the muscles are slightly tired.

Lesson V—Fig. 1.

Exercise 2

Stand with the toes on the door sill, hands grasping sides of door (as in Fig. 2) on a level with the chin, bend the body at waist, letting it drop downward slightly, and push backward with legs, making the arms support a part of the weight of the body, as well as resist the push of the legs; then bring the body to a straight line, inclined at such an angle backward that the arms will be straight, and throw the head as far backward between the shoulders as it will go.

Lesson V—Fig. 2.

From this position return to the first, and repeat until muscles are tired.

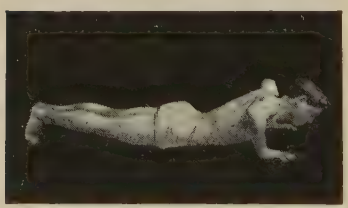
Lesson V—Fig. 3.

Exercise 3

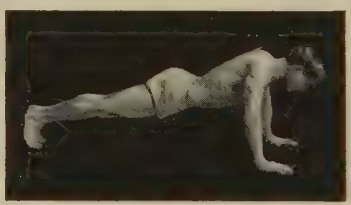
Stand with toes just touching the door sill, as in illustration, hands grasping sides of door at level of the shoulders. Throw the body forward as far as possible, rising on the toes and bending the back inward at the loins (Fig. 3). Return to the starting position, and continue until tired.

Exercise 4

Assume the position of the figure in the illustration (Fig. 4) with the body rigid, toes and hands only touching the floor; then straighten the arms, lifting the upper part of the body until you are in the position shown in Figure 5. Allow the arms to bend, and lower the body until it is at the



Lesson V—Fig. 4.

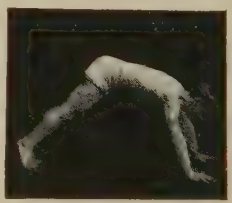


Lesson V—Fig. 5.

starting position, without letting any part of it, except the hands and toes, touch the floor. Repeat the movement eight to fifteen times, or until you become tired.

Exercise 5

Support the weight of body, extended at full length, on hands and toes, arms straight and rigid as in illustration (Fig. 6). Bending body upward at waist, raise the hips as high as possible without shifting the position of the hands or feet,



Lesson V—Fig. 6.

then bending downward at the waist, let the body sink toward the floor as far as possible without bending the arms. Continue until tired.

SIXTH LESSON

In the development of all the strong men of the world, the lifting of weights has played a prominent part. In fact, at one stage of their development, the weights became the most essential part of their training outfit. They are depended upon to furnish the unusual development of the muscles of the chest and arms, which are characteristic of the very strong man. If the athlete takes other exercises, it is for the purpose of maintaining the other parts of his body in a healthy condition.

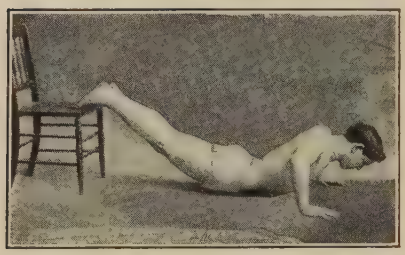
Any gymnasium director will tell you of the risks incurred by any but the most robust, who attempt to work with weights —heavy dumb-bells, etc. The object of the series of exercises given in this lesson is to supply the means for acquiring athletic development without subjecting the pupil to any risk of injury. The exercises will give as much work as could be obtained with bells as heavy as you could possibly lift, and, moreover, so divide the lifting strains that not only the muscles of the arms, shoulders, and back are hardened and strengthened, but every part of the muscular system receives an equal amount of work.

We shall stipulate no specified number of times these movements shall be taken at each exercise. The best guide is to repeat a movement until tired, gradually increasing the number as the endurance increases.

When this lesson is taken up, the pupil will find it advantageous to arrange the number of times the movements learned in preceding lessons are taken, so that they will altogether take ten to twelve minutes in the morning, and twenty to twenty-five minutes at night, and following them, practice the exercises given in this lesson until tired.

Exercise 1

Place the toes on the edge of a chair, hands resting firmly on the floor on either side of the body at shoulders, as in

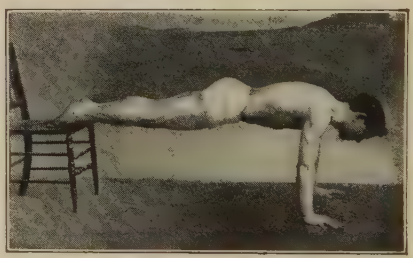


Lesson VI—Fig. 1.

Figure 1. Straighten the arms and body simultaneously, until the body assumes posture shown in Figure 2. Return to starting position, without letting the body touch the floor, and alternately raise and lower the body until tired.

Exercise 2

Place the heels on chair, legs straight, hands resting on floor beneath the back and as far from the chair as they can be placed, body as in Figure 3, weight supported entirely by hands and heels. Straighten body and arms simultaneously, and try to lift the body at middle as high as possible, as in Figure 4. Then lower to first position and repeat until tired.



Lesson VI—Fig. 2.

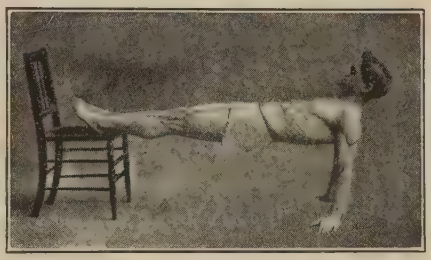
Exercise 3

Take the position shown in Figure 5, the feet resting on a chair, the body with the left side turned towards the floor, the left hand braced against the floor, the right elbow pointing upward, and the right hand pressing against the right hip. Then straighten the body and left arm simultaneously until the position shown in Figure 6

Lesson VI—Fig. 3.

is reached, returning to the first position, and repeating until tired.

Then change the position of the body, bringing the right hand on the floor and left arm up, and continue the movement on that side until tired.



Lesson VI—Fig. 4.

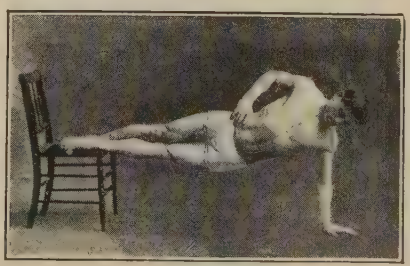
Exercise 4

Recline on a couch, as in illustration (Fig. 7), or across a bed, with about half the head extending beyond the edge; grasp the back of a chair at sides about five inches from the seat, arms fully extended; then lift the chair straight over the head, and bring it down towards the feet until it touches the limbs, keeping arms straight and rigid through the movement. Return to first position, still with the arms straight, and repeat until tired.

Lesson VI—Fig. 5.

Exercise 5

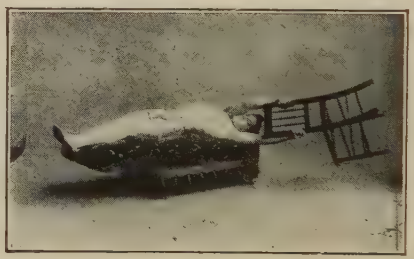
Assume a reclining position on the back, as in the preceding exercise, grasp the chair as before, but turn the right arm upward until the right elbow is over the face, and the chair is tilted at an angle, as in Fig-



Lesson VI—Fig. 6.

Lesson VI—Fig. 7.

ure 8. Then bring the chair down the left side of the body, held at arms' length, until the arms are extended downward toward the feet, and the right arm is extended diagonally across the body. Then lift the chair across to other side of the legs, bringing the left arm across the body, and swing the chair at arms' length, outward and toward the head, until the arms are extended as in illustration, but with the left arm crossing over the face. Then downward on that side and upward on the other to the starting position. Continue the movement until tired.



Lesson VI—Fig. 8.

SYSTEMATIC PHYSICAL TRAINING

Exercise with Apparatus*

General Directions

IN presenting this system of dumb-bell exercises, we wish to emphasize the necessity of carrying your physical culture into your habits of life to such an extent that you acquire the habit of involuntary right carriage and breathing. One may bathe, eat, and exercise according to rule; that is, by voluntary action, doing these things at regular times, and because you will to do them, and never attain to the greatest degree of physical or mental vigor, because as soon as the idea of doing them is absent from the mind, the wrong habits of breathing and carriage, acquired by years of custom, return, and the muscles you have been attempting to develop for use are allowed to lapse into disuse.

Strive to get into the habit of carrying the body correctly without having to think about it, and to breathe involuntarily in such a manner that the lungs are filled at every inspiration, and the blood is completely oxygenized all the time, and thus kept in the utmost degree of purity.

Fig. A.

The illustrations presented herewith show the wrong and the right method of carrying the body. If you permit yourself to habitually slouch along as in Figure A, the beneficial effects of your systematic exercise will, to a certain extent, be nullified. On the contrary, if you strive to

* The illustrations used in this course of physical culture with apparatus were posed for us by Professor Barker, of New York, and are reproduced here with his permission.

acquire the erect carriage shown in Figure B, you will find the functions of the body rapidly toning up. Carrying yourself thus, you will discover that deep, full respiration is natural and easy.

Fig. B.

Breath is life, and one cannot sacrifice too much time and care to remedying any defects in the manner of breathing. A few weeks' attention to this matter will fix the proper habit upon you, and you will involuntarily walk and breathe properly.

The system of exercises presented in the following lessons is reduced to the most scientific degree of brevity. The idea in mind was to present the fewest movements possible to achieve complete and harmonious muscular development. No part of the muscular anatomy has been neglected, and the pupil who masters the lessons thoroughly, and takes the exercises regularly, according to instructions, will not only experience benefit in improved health and physical power, but will acquire a perfection of form not to be acquired by any other method.

The instructions as to diet, bathing, etc., given at the beginning of the preceding system, should be followed faithfully in connection with these dumb-bell exercises.

A word of caution is needed as to the weight of the bells used, before we proceed. Do not go in for very heavy bells. More harm than good follows the persistent use of very heavy bells. For a healthy man, of fair physical powers, a pair of five or six pound bells will be found heavy enough. Avoid any that are heavier.

For the weak, and for women and children, bells of two or three pounds each are the most appropriate.

For the benefit of such persons as may desire to pay particular attention to the development of a certain part of the body, we give here an index of the parts the exercises used in this system are designed to develop, separating them into groups, so that the pupil, if he desires, may practice those movements which will most quickly develop the deficient part:

Exercises for the Neck

Third Lesson . . . . . Exercise 4.
Third Lesson . . . . . Exercise 5.

Exercises for the Shoulders and Arms

First Lesson . . . . Exercises 1, 2, 3, and 4.
Second Lesson . . . . . Exercise 5.
Third Lesson . . . . . Exercise 2.
Fifth Lesson . . . . Exercises 1 and 2.

Exercises for the Chest and Lungs

First Lesson . . . . . Exercise 6.
Second Lesson . . . Exercises 3 and 6.
Fourth Lesson . . . Exercises 1, 2, and 4.

Exercises for the Waist and Abdomen

Second Lesson . . . . . Exercise 5.
Third Lesson . . . . . Exercise 1.
Fourth Lesson . . . Exercises 3 and 5.

Exercises for the Pelvic Region and Legs

First Lesson . . . . . Exercise 5.
Second Lesson . . . . . Exercise 2.
Fifth Lesson . . . . Exercises 3, 4, and 5.

Exercise for Internal Organs

Second Lesson . . . . . Exercise 1.
Third Lesson . . . . . Exercise 3.

FIRST LESSON

Exercise 1

Grasp the dumb-bells firmly in the hands, stand erect, heels about four inches apart, with the arms hanging at the sides. Then bend the arm, flexing the muscles as firmly as possible, till the bell is brought above the shoulder, and the arm is bent

Lesson I—Fig. 1.

at the elbow as far as possible, and the elbow is raised until it is level with the shoulder. Return to the first position, and repeat twenty times with each arm (Fig. 1).

Exercise 2

Grasp the bells firmly, heels together, body erect. Let the arms bend at the elbows and the bells rest lightly against the shoulders; then, holding one arm in this position, thrust the other upward straight over the head, putting all the force into the movement you can (Fig. 2). Let that arm drop to the first position and thrust the other up; and so continue using the arms alternately, until the movement is repeated twenty times with each arm.

Lesson I—Fig. 2.

Lesson I—Fig. 3.

Exercise 3

Stand erect, with heels together, grasp the bells with the arms bent as in Figure 3. Then straighten both arms horizontally simultaneously, at the sides, using all the force you can, returning quickly to the starting position. Repeat twenty times.

Lesson I—Fig. 4.

Exercise 4

Stand with the arms extended straight in front of the body, as in Figure 4. Support the weight of the left arm on the right at the wrist, and raise both to the

height of the shoulders twenty times. Then shift the left arm beneath, and repeat twenty times.

Lesson I—Fig. 5.

Exercise 5

Stand erect, with the heels about four inches apart. Grasp the bells firmly, arms straight, and held rigid at the sides. Sink down, by bending the knees, keeping the body vertical, until in the position shown in Figure 5; then rise quickly to an erect position. Repeat eight to twenty times.

Lesson I—Fig. 6.

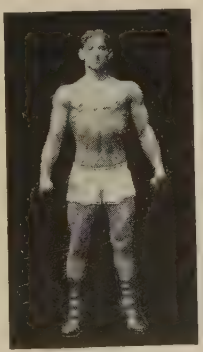
Exercise 6

Stand erect, with the heels together, the arms pointing straight down at the sides, the muscles held rigid. Hold the hands as nearly as possible in the same position, then simultaneously throw the shoulders and head as far backward as possible (Fig. 6). Return to the starting position and repeat twenty times.

SECOND LESSON

Exercise 1

Stand erect, with the heels together and the arms at the sides. Hold the muscles rigid, throw the shoulders back and rise on the toes, as in Figure 1. Then drop the heels to the floor, bend the body slightly forward, extend the arms forward at an angle of about forty-five degrees, and lift the toes from floor, as in Figure 2. From this position return to the first, and repeat twenty-five to fifty times.



Lesson II—Fig. 1.

Lesson II—Fig. 2.

Exercise 2

Stand erect, with the heels together, the arms pointing straight down at the sides; then straighten the left leg, lifting the left foot from the floor, and bring the arms straight out in front of the body, allowing the right knee to bend and the body to sink down as far as it is possible to recover the erect position from (Fig. 3). Repeat on each leg until tired.

Lesson II—Fig. 3.

Exercise 3

Stand erect, with the arms hanging naturally at the sides. Stoop a little forward, exhaling all the air possible from the lungs; then with great force swing the bells upward, turning the thumbs outward, bending the head and body backward, as in Figure 4, and taking a quick, deep breath as the movement is made. Repeat fifteen times.

Lesson II—Fig. 4.

Exercise 4

Stand erect, with the arms hanging naturally at the sides; grasp the bells firmly, flex the muscles, and draw the arms upward and backward, bending slightly forward, and endeavor to force the shoulders as far backward as possible (Fig. 5). Use all the strength you possess in making this movement. Repeat twenty to thirty times.

Lesson II—Fig. 5.

Exercise 5

Stand erect, with the arms at the sides, the muscles rigid. Then lift the right foot as high as possible, bending the body slightly forward, and endeavoring to make the knee touch the shoulder. Straighten, and bring the other knee up (Fig. 6). Repeat fifteen times with each leg.

Lesson II—Fig. 6.

Lesson II—Fig. 7.

Exercise 6

Stand with the heels a few inches apart, the arms at sides, and the bells gripped firmly. Turn the body to the left and bend sideways, trying to bring the left shoulder and left hip as near together as possible (Fig. 7). Exert the muscles of the left side particularly in making this movement. Then repeat with the right side. Make the movement twelve times on each side.

THIRD LESSON

Exercise 1

Stand with the heels three or four inches apart, toes turned out, the bells gripped tightly, the arms bent at the elbows until the bells are held in front of the body at the waist. Then step out with the left foot as far as you can, and at the same time strike outward and upward with the right arm to its full length, putting all your force in the blow (Fig. 1); return to the starting position, step out with the right foot, and strike with the left hand. In making this movement the body should be turned slightly at the waist, throwing the side from which

Lesson III—Fig. 1.

Lesson III—Fig. 2.

the blow is delivered to the front. Strike out fifteen times with each hand.

Exercise 2

Stand erect, with the arms at the sides, palms inward. Then raise the arms outward and upward, fully extended, keeping the backs of the hands up, and at the same time drop the head forward, and bend the body slightly at the waist (Fig. 2). Bring the hands to starting position quickly and straighten body. Repeat twenty to thirty times.

Exercise 3

Stand erect, grip the bells tightly, with the elbows pressed close to the sides, the hands pointing straight to the front, the wrists turned in. Exert all the pressure you can against the sides, and, with muscles of the forearms flexed, bend the wrists, bringing the hands as far as possible towards the body, then straighten the wrists (Fig. 4). Continue until tired.

Lesson III—Fig. 4.

Exercise 4

Assume a kneeling position, with the arms straight and the hands gripping the bells tightly, the muscles of the arms and the body flexed, pressing the body forward with the muscles of the thighs and backward with the arms. Then bend the head as far downward, between the arms, as possible, and throw it as far backward as possible (Fig. 5). Repeat until tired.

Lesson III—Fig. 5.

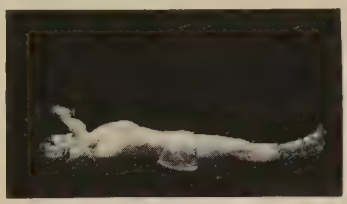
Exercise 5

Same position as in the preceding exercise, but twist the head from side to side twenty times.

FOURTH LESSON

Exercise 1

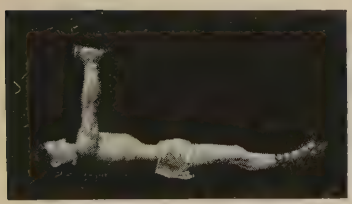
Lie on the back, the body fully extended, the muscles rigid, the bells gripped tightly, and the arms extended at right angles to the body. Move the arms upward, with the bells held clear of the floor, until they touch above the head; then move the arms downward in a half circle toward the feet until the bells are brought against the thighs; then above the head (Fig. 1). Inhale deeply while making this movement. Repeat twenty times.



Lesson IV—Fig. 1.

Exercise 2

Assume the same reclining position as in the preceding exercise, with the arms extended at full length at the sides. Then raise both arms, simultaneously, until the bells are brought together above the body, as in Figure 2. Repeat twenty times.



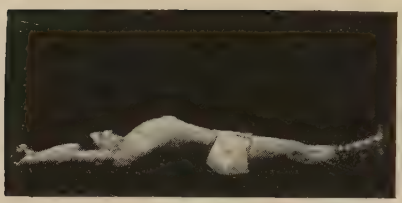
Lesson IV—Fig. 2.

Exercise 3

Lie on the back, with the legs fully extended, the arms bent at the elbows, and the bells gripped tightly as in Figure 3. Then raise the legs alternately, twenty times with each leg.

Lesson IV—Fig. 3.

Exercise 4



Lesson IV—Fig. 4.

Lie on the back with the arms extended straight over the head, as in Figure 4. Raise the arms simultaneously, at full length, and move in half circle until the bells rest upon upper part of the thighs; return in similar manner to starting position, and repeat twenty times.

Exercise 5

Lie on the back, the arms bent at the elbows and the bells held above the chest at either side; rise to position shown in Figure 5, and return to the starting position. Repeat fifteen to twenty-five times.

Lesson IV—Fig. 5.

FIFTH LESSON

Exercise 1

Lie at full length on the stomach, with the arms extended to full length at right angles to the body, as in Figure 1. Then raise the arms from the floor backward as far as possible. Repeat fifteen to twenty-five times.

Lesson V—Fig. 1.

Exercise 2

Lie on the stomach, with the arms extended parallel with the body. Raise the hands as far as possible from the floor, as in Figure 2. Repeat twenty times.

Exercise 3

Lie on the stomach, with the weight of the upper part of the body resting on the elbows, as in Figure 3. Raise the

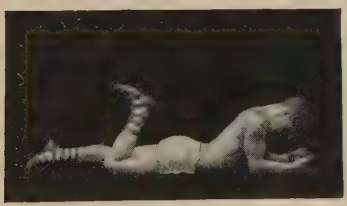
Lesson V—Fig. 2.

Lesson V—Fig. 3.

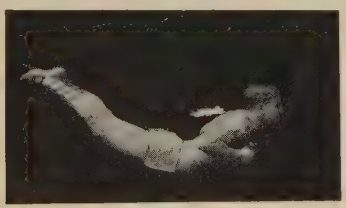
legs alternately as high as possible. Make twenty-five movements with each leg.

Exercise 4

Lie on the stomach, as in Figure 4, the muscles held rigid, forehead touching the bells; then bend the knee, and throw the leg as far upward and backward toward the body as possible,



Lesson V—Fig. 4.



Lesson V—Fig. 5.

at the same time raising the head and shoulders as far as possible without lifting the elbows from the floor; use the legs alternately, and make the movement from thirty to fifty times.

Exercise 5

Lie on the stomach, at full length, with the arms bent at the elbows, and the bells held close to the sides; raise the chest and legs from the floor simultaneously, as far as possible (Fig. 5). Repeat fifteen to twenty times.

SYSTEMATIC PHYSICAL TRAINING

Introduction

THE promulgation and acceptance of the theory that systematic exercise produces beneficial results in all living beings, has brought more apparent benefit to womankind than any of the innovations of the century. It used to be considered an impossibility for women to compete in the intellectual drill of modern university education with men, because, under the unwonted strain, so many broke down in health, and, consequently, in mental vigor. The demonstration of the theorem, that a sound body and a sound mind are co-existent, and the introduction of those habits and exercises which contribute to physical strength, solved the problem. The college woman of to-day, who is a golfer, a walker, and a gymnasium worker, represents, as a class, one of the healthiest the sex presents.

In modern civilized life, woman is a much more artificial animal than man. She has, in fact, in a great many instances, become entirely exotic, or of indoor habits. The result is shown by the vast percentage of invalid women to be found in every community.

Already the results of fugitive efforts to induce women to resort to systematic physical training to give them the strength, health, and beauty that should be their heritage, are bearing fruit; and the stunning athletic girl, with her fine carriage, beautiful complexion, and enviable health, has appeared in every community. Unfortunately, she is oftener envied than emulated. If women would only learn that good circulation, good digestion, and muscular vigor are the chief aids to beauty, as well as to health, there would soon be comparatively few weak, wan, and sickly women in our country.

Perhaps one of the most powerful factors in deterring the majority of women from taking up some form of regular exercise—of body-building physical culture—is the erroneous idea that it would require sacrifices of time impossible for many to make because of their occupations, and entail hardships in the way of long and exhausting training and adherence to dietetic rules entirely foreign to what have been the habits of the individual.

This idea should be banished at once. Sensible, health-giving physical culture means none of these things. It merely means a hygienic method of life and sufficient attention paid to the muscular organization in the way of carefully selected, systematic exercise, to insure keeping the tissues in a wholesome state, and supplying them with a proper amount of blood.

The women who have learned this are far in advance of their sisters, not only in the matter of health, but in their ability to retain their good looks and youthful appearance.

Not so very long ago women had to "settle down" as patiently as they could to the belief that they were doomed to wear the signs of premature old age. Their lives were generally all after one pattern. Whether they married or remained single they began to grow fat at thirty; at forty they were stout; at fifty they were burdensome to themselves, and long before sixty they were hopelessly old. Those women who have learned the benefits of keeping the muscular part of their being in a condition of vigorous activity have proved how senseless such a programme is.

A woman who takes anything like proper care of her body is still girlish at thirty; at forty her charm is little impaired, and at fifty she is magnetic, attractive, and as keenly imbued with the delights of living as when she emerged from her teens.

If one could present a list of grandmothers of the present time who are still beautiful, attractive, and sought-after women, it would astonish the community.

These women are not different from the grandmothers who preceded them in any inherited powers; they have merely followed such a course of life as extends their period of vigor

and physical charm a little nearer what should be its normal term.

Physical education, like intellectual education, is something that should be kept at through life. Those who drop all intellectual exercises upon leaving school or college, rapidly deteriorate intellectually; and such as leave the health-giving exercises which they naturally indulged in as children out of their scheme of life upon reaching maturity, as quickly become physically degenerate—weak, easy prey for disease: and invariably, in the case of a woman, she quickly loses her beauty.

Because physical education is something that must be kept up all the time, it does not follow that it is a hard, grinding, monotonous affair, to be avoided even at the sacrifice of a few years of one's life. The right sort of physical training does not require much of one's time. It only requires the determination to undertake it, and then the formation of habits which will in a short time become almost second nature; which will not take up much time, and certainly not prove irksome.

Women and men are so different in physical attributes that there must of necessity be some difference in the methods adopted for producing the highest degree of physical and mental health in members of the two sexes. To a certain extent a woman may participate in all the exercises laid down for the development of a man. In the golden days of Greece, women contested with men in the public games, and often gave splendid exhibitions of courage, endurance, and dexterity, and there have been many examples of women who were physically as powerful as men. But in dealing with our modern women, the physical culturist must recognize certain differences and limitations and provide for them. With the exception of some of the more strenuous exercises included in the preceding systems, any woman of ordinary strength may take them with benefit. This applies especially to such exercises in the dumbbell system as are intended for the development of the arms, chest, and shoulders. These and the door exercises in the preceding system will be found especially effective for the development of plumper bodies, and firmer, more symmetrical busts.

For the woman, however, whose aim is to promote better

circulation, to increase her suppleness, and add grace and charm to her personality, while contributing to her general health, the following system of simple exercises is presented. They are such as any woman can easily perform without more than a few moments' study of the illustrations and accompanying directions. They will suffice to stimulate all parts of the muscular organization, and, if followed faithfully, in a very short time will assuredly produce astonishing results in improved appearance as well as in improved health.

It is necessary to understand a few general principles before beginning the exercises, and it is vastly important that any woman who takes up any system of exercises should firmly fix her mind on the object to be achieved. Determine to do what you attempt for a definite purpose. Keep this idea always in view, and when exercising make the movements with a will behind them. Do not exercise with the idea dominant that you are merely following the movements suggested by some one else. Keep the thought of accomplishing something always in mind. This is of the utmost importance, and if paid heed to, the pupil will be amply repaid in the quick results obtained.

Some attention should be given to the matter of hygienic clothing. You should not habitually squeeze any set of muscles entirely out of shape by any form of tight lacing, making it impossible for the normal blood supply to reach them, and then expect to remedy defects by exercise. If stays are worn they should be made to conform to the figure; no undue constriction should be applied, and they should not be worn at home, or at any time when comfort can be considered before appearance. When in the house a costume that is freely loose and permits the circulation of the air to all parts of the skin should be worn.

The employment of ordinary intelligence in the matter of eating is also necessary. No body habitually poisoned by a heterogeneous collection of candies, pastries, pickles, etc., can, by any method of physical culture, be made strong and beautiful. A woman's body has the same sort of tissue cells as a man's. These cells demand the same sort of nutrition, and this must be supplied in the blood, through the food which is

taken into the stomach. Plain, nutritious food is best, and a diet composed more largely of vegetables than meats will be found the most effective coöperating agent in producing what you desire. The use of coffee, tea, candies, pastries, and all forms of stimulants should be avoided. At your ordinary breakfast hour, a cup of cocoa, fruit, and a little toast should suffice. Eat your principal meal at noon. All the vegetables you desire, some whole grain bread, a little soup if you wish it, cocoa or milk, eggs, roast fowl, or beef, and a plain pudding for dessert, should furnish the articles of your menu. Supper should not be eaten later than seven o'clock, and should consist of vegetables, bread, butter, and stewed fruits.

Every woman should make it a point to take a walk of not less than a mile each day in the open air.

Exercise should be taken immediately after rising, and just before retiring, and with as little hampering clothing as the surroundings will permit. After exercise the skin should be brushed briskly with a flesh brush, and sponged off with tepid water.

In the following pages, when reference is made to "flexed" muscles, the pupil should understand that this is a condition of partial contraction, as much as can be produced by merely fixing the mind on it and forcing the muscular tissues to harden. To flex the muscles of the arms and shoulders, close the hands tightly and imagine you are holding a rather difficult weight. If standing, rise to full height, and exert such effort as would be required in sustaining a heavy weight.

After going through any particular exercise the required number of times, as specified in the following instructions, the muscles should be allowed to relax completely, or become soft and flaccid. Unless this is practiced quite as carefully as the movements themselves, the very best results cannot be obtained. The contractions produced in muscular tissue by using them, tend to force out the blood and other liquids from the fine capillary vessels which lie all through the system; and when the tissue is relaxed it permits a new supply of fresh, nutritious blood to flow in, bringing new life and energy to the cells of the muscular system.

Special Exercises for Women

WHEN you meet a woman her carriage is the first characteristic that impresses you. If it is upright, buoyant, and graceful, the chances are ten to one she will impress you as being a pretty woman, whether her face is beautiful or not. Nine-tenths of the reigning beauties of to-day owe their elevation more to proper and graceful carriage than to mere beauty of features.

Good carriage will to a large extent hide any defect of form. The women of the stage, credited with being the possessors of Venus-like forms, owe their position in popular estimation to the great attention they pay to carriage. If any woman can stand properly, hold her body properly poised, and walk gracefully, she will certainly be set down as a pretty and well-formed woman, wherever she goes.

Proper carriage, the physiologist will tell you, is impossible without proper muscular development. And so it is; yet, a long stride has been taken when a woman decides to make an effort to stand and walk naturally. When the attempt is first made, if improper methods have been habitually employed, it will quickly tire you; but persistence, and a brief period devoted to practice of the movements shown herewith, will make it easy.

Figure 1 shows the right way to stand. The weight should be evenly distributed on the ball and heel of the foot; the limbs should be held straight, and slightly—very slightly—inclined forward from the perpendicular; the abdomen should be held in; the bust should form a graceful curve from waist to neck; the spine should be perpendicular; the shoulders

Fig. 1.

should be thrown back until the space between them is flat and straight, and the head should be held firmly erect—not allowed to drop forward, or incline to either side. In this position the internal organs are permitted free play, and no difficulty is encountered in breathing deeply. Assume this position, hold it for a few moments, and inhale several slow, deep breaths before commencing your exercises every day, and it will quickly become easy, and eventually habitual.

Fig. 2.

Exercise 1

Stand erect, arms extended straight before the body, as in Figure 2; hands clasped, muscles flexed. Then swing the arms apart and backward, in a horizontal plane, to position shown in Figure 3. Return to first position, and repeat eight to twelve times. Make the movements quickly.

Fig. 3.

Exercise 2

Place the palms of the hands together over the head, arms extended; throw arms backward as far as possible, to position shown in Figure 4, then swing them forward and downward, bending body

at the waist, but hold knees rigid till you touch the floor (Fig. 5), or come as near to it as you can. Swing arms back over the head, and repeat ten to thirty times. This exercise may be varied by standing with the feet about fourteen inches apart, and swinging the arms as far between the legs as possible on the downward swing.

Fig. 4.

Exercise 3

Stand erect, hands clinched, arms straight and inclined downward and backward as in Figure 6; muscles held firmly flexed, chest thrown forward. Then bring the arms forward and cross them in front of the body, alternating them above and beneath, and crossing them as far as possible without bending the elbows, as in Figure 7. Return to first position, and repeat twenty to thirty times.

Fig. 5.

Exercise 4

With the body in the position shown in Figure 6, slowly straighten the arms and raise them until they are brought as high as possible, turning the backs of the hands to the front, as the movement is made. Reverse this movement, return to starting position, and repeat ten times.

Fig. 6.

Fig. 7.

Exercise 5

Stand erect, arms bent at elbows, hands clinched and resting against shoulders, as in Figure 8. Then, thrust up as far as possible above the head with each arm alternately (Fig. 9), as if you were striking at some object slightly out of your reach. Repeat twelve to thirty times with each arm.

Exercise 6

Stand as in Figure 8. Thrust up the arms simultaneously to their full length at either side, as in Figure 10. Return to starting position and repeat fifteen to twenty times.

This and the preceding exercise may be varied by striking straight out in front with the arms, instead of upward.

Fig. 8.

Fig. 9.

Exercise 7

Stand as shown in Figure 10, with the arms extended horizontally, and the hands clinched; then bend the body to the right without changing relative position of the arms, until the position shown in Figure 12 is reached. From this position return to first position and bend in opposite direction until the left arm points down and the right one up. Repeat eight to twenty times.

Exercise 8

Stand with arms extended as in Figure 11. Turn the body at waist as if on a pivot until right arm points in straight line

Fig. 10.

Fig. 11.

with the toes, then swing left arm to the front and right to the rear. Make this movement fifteen to twenty times.

Exercise 9

Stand as in Figure 13, with the shoulders held as far back as possible, muscles firmly flexed. Turn the arms slowly inward, pulling the shoulders as high as possible until position shown in Figure 14 is reached. Relax and begin over again. Repeat six to ten times. Take in a full breath before beginning the movement and exhale slowly as the arms are brought forward to final position.

Fig. 12.

Exercise 10

Stand erect, arms at sides, hands clinched; step forward with right foot and strike forward and slightly upward with right hand, swinging the left arm

Fig. 13.

backward as far as it will go, as in Figure 15. Resume first position and strike out with left arm, etc. Repeat ten to twenty times.

Exercise 11

Stand erect, arms hanging at sides, hands clinched; kick out with the right foot until foot and leg are as nearly as possible at right angles to the rest of the body, as in Figure 16. Bring right foot firmly back to the floor, and kick out with left. Repeat twelve to twenty times with each leg.

Fig. 14.

Exercise 12

Stand erect, arms at sides, and kick backward as far as possible, throwing the head as far backward as possible as each kick is made. Use the legs alternately. Repeat eight to twelve times with each foot.

Fig. 15.

Exercise 13

Assume a reclining position, as shown in Figure 17. Hands clinched. Raise the head and trunk slowly until a sitting position is reached, bending the arms at elbows and bringing clinched hands firmly against the chest as

in Figure 18. Return to first position, and repeat until tired.

Exercise 14

Assume the position shown in Figure 17. Raise the limbs simultaneously to the perpendicular position, as in Figure 19. Let the legs sink slowly to starting position, and continue until tired.

Fig. 16.

Fig. 17.

Exercise 15

From the position shown in Figure 17 raise each leg alternately as shown in Figure 20—twenty to thirty times.

Exercise 16

From the reclining position shown in Figure 17 lift one leg at a time until the hands can be clasped back of knee, then pull the thigh as

Fig. 18.

Fig. 19.

firmly against the abdomen as possible and release, letting the leg drop back to starting position. Repeat the movement

Fig. 20.

ten to fifteen times with each leg, using them alternately.

Exercises 14, 15, and 16 are recommended to women suffering from various forms of female weakness. In such cases, the exercises should be taken on a lounge or platform, where the feet can be elevated ten to twelve inches higher than the head.

Exercise 17

Assume the position shown in Figure 21, with the body resting easily on the floor, toes touching floor, hands placed firmly on floor directly under each shoulder, finger tips touching, arms at right angles to the body. Straighten arms and legs simultaneously until body is lifted clear of the floor, and supported on the hands and toes only, as in Figure 22. Repeat until tired. This is a trying movement, and if you find it too strenuous at the start, begin by lifting the upper part of the body only, allowing it to bend at waist, and gradually accustom yourself to the movement.

Fig. 21.

Fig. 22.

Exercise 18

Assume the position shown in Figure 22. Lift the left hand from the floor and throw the left arm upward and backward, turning the body simultaneously until the position shown in Figure 23 is reached. Return to first position and elevate the right arm. Repeat until ten movements are made with each arm.

Fig. 23.

LIST OF BEST BOOKS ON HOME LIFE, READING, AMUSEMENTS, AND ATHLETICS

ADLER, FELIX . . . . *Moral Instruction of Children*
ALDEN, MRS. G. R. . . . . *Household Puzzles*
ALEXANDER, A. R. . . . . *Culture from Reading*
ANDERSON, DR. . . . . *Gymnastic Nomenclature*
ASHBY, H. . . . . *Health in the Nursery*
BADMINTON LIBRARY . . *Skating, Fencing, Boxing, etc.*
BAER, CLARA G. . . . . *Physical Education*
BANCROFT, JESSIE H. . . . . *School Gymnastics*
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